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A STUDY OF PEER TUTOR TRAINING PROGRAMS  
and  
A PEER TUTOR TRAINING PROGRAM FOR DRAKE UNIVERSITY

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A Dissertation  
Presented to  
The Graduate School of Education and Human Services  
Drake University

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In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Arts

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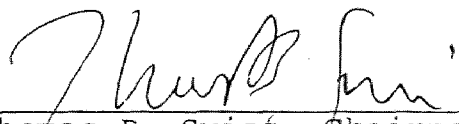
by  
Mary Jean Lasell Dawson

May 1990

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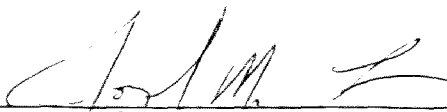
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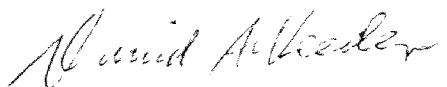
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A Study of Peer Tutor Training Programs  
and  
A Peer Tutor Training Program for Drake University

An Abstract of a dissertation by  
Mary Jean Lasell Dawson  
May 1990  
Drake University  
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For many years universities and colleges have had writing workshops for creative writers. However, during the late 1960s and early 1970s, college and university administrators and department heads moved to establish workshops for remedial writers. Two things precipitated this movement: one, writing theorists recognized writing as a process, not just a product; two, the communication skills of first year students had declined dramatically. The need to improve the writing ability of students caused schools to open writing workshops for all student writers. Because of the heavy demand for the services of the workshops, schools turned to other students to staff the workshops. These students usually had no experience working with other students and, consequently, had to be trained. How the students were trained varied with each school depending on the needs of the particular school and the students.

The project for this dissertation was to design and implement a peer tutor training program for Drake University which would be somewhat different than the program already in place. To accomplish this, literature concerning the use of peer tutors in writing workshops was reviewed and the peer tutor training programs of six schools were studied in depth. These programs are described and critically reviewed. After material had been accumulated, a training program for new tutors in the Drake Writing Workshop was designed which was a composite of features from programs at other schools, one already in place at Drake, as well as additional components not found in other programs such as extensive information on working with foreign (ESL) students. This program was implemented with three new tutors.

The peer tutor training program that evolved consisted of nine training sessions. The program was designed to emphasize first what tutors needed to learn about meeting and helping clients of the Workshop with their writing and later what they could learn about working with the writing process to improve their own writing. Each session is described and the reactions of the tutor trainees reported.

As a result of the peer tutor training program and

the changes taking place at the University, several things need to be stressed in the next tutor training program at Drake: one, more emphasis and information needs to be given about working with ESL students; and two, because the University is moving toward intensive computer use, tutors need to be instructed about new methods of working effectively with the writing process when students use computers extensively to write papers. Also, tutors should be taught the writing forms and requirements of disciplines other than the humanities so problem writers can be channeled to the Writing Workshop.

Another recommendation is that the University institute a University-wide writing requirement in all disciplines either at the junior level or sometime during the senior year which all students must complete successfully before graduation.



A STUDY OF PEER TUTOR TRAINING PROGRAMS

and

A PEER TUTOR TRAINING PROGRAM FOR DRAKE UNIVERSITY

## INTRODUCTION

Universities and colleges have had Writing Workshops for competent and creative writers for many years. However, during the late 1960s and early 1970s a national decline in writing and communication skills caused most schools to establish new Writing Workshops or change the focus of their established Workshops for the expressed purpose of correcting the writing deficiencies of incoming students.

Directors of these Writing Workshops faced some common problems. A major problem was funding. Although most schools funded the Workshops through the English Department, many directors found funds from sources outside of the Department.

The next problem a director faced was how to staff the Workshop. Should the Workshop be staffed by faculty or should other people be hired as staff? Of course, any staff would need some form of compensation and that was another major problem for directors whether the staff was faculty, students, or people outside academia.

Also Directors needed to find an appropriate location for the Workshops. The housing for the Workshops depended on the availability of space at the school and the number of students expected to need help.

With the expanding enrollment caused by the open admissions policies of many schools, available space was at a premium. Some Writing Workshops were incorporated with Student Learning Centers which offered tutoring help in several subject areas.

Probably foremost in any director's mind, as he or she was solving these problems was what the emphasis of the Workshop would be: should it be teaching writing theory or should it be teaching students or other people to work with other students in a one-to-one tutorial situation?

These were the most pressing problems and every director found his or her own solution by considering the size of the school, the approximate number of student/clients expected to utilize the Workshop, the academic standards and demands of the school, and the director's own philosophy of writing and how to teach it.

Many directors found faculty members either too busy or not interested in working in the Workshop so many directors turned to students for staffing. Using students as staff members created different problems. If students were to become tutors, they needed to be trained so directors had to organize training programs. Since directors designed their own individual programs,

each director had to determine what the emphasis of the individual programs would be. They had to decide how much practical "hands on" experience tutors should have and how much theory should be taught. Directors had to estimate how many tutors would be needed; how to attract tutors; and how to compensate tutors whether they were students or faculty.

To solve these problems, directors used the same guidelines they used when determining the solutions of the initial problems of establishing or changing the focus of a Workshop. They considered the size of the school, the academic standards of the school, the academic capabilities of the students and their own personal philosophies of writing and how to train tutors. Each director organized the training program for his or her school differently.

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## CHAPTER ONE

### BACKGROUND

Patrick Hartwell, Professor of English, quotes the head of the English Department at University of Michigan-Flint [UM-F], "Well, nothing else seems to work; we might as well try a writing lab" (63). This is a desperate Department Head facing a desperate situation. Many college English departments were facing the same situation in the 1960s and '70s.

During the late '60s and early '70s, the open admissions policies of colleges and universities caused schools to lower entrance requirements markedly. This allowed students to enroll who previously would not have considered college a viable option after graduation from high school. Many of these students were not in the top ten percent, or even the top half, of their high school graduating class; they had lower ACT and SAT scores and poorer communication skills than colleges and universities had demanded formerly. Mina Shaughnessy, in her book Errors and Expectations, divides the students who entered college under the "open admissions" policy into three categories: "those who met the traditional requirements; those who had survived their secondary schooling but not thrived on it; and those who had been left so far behind the others in their formal education

that they appeared to have little chance of catching up" (2). Professors and instructors in many disciplines and departments found increasing numbers of students so poorly prepared for college that they (the students) could not write papers, themes, or compositions which met even the lowest expectations of the instructors.

College and university teachers soon realized they had to somehow compensate for the students' lack of preparedness and try to improve students' skills to meet professorial expectations. Maxine Hairston says this situation created a crisis in the teaching of writing. She believes several external conditions helped bring about the crisis: ". . . open admissions policies; the return to school of veterans and other groups of older students who are less docile and rule-bound than traditional freshmen; the national decline in conventional verbal skills; the larger number of high school graduates going to college" (82). Harvey Wiener cites many of these same characteristics in the student population during the '60s and '70s and further adds that another problem was the "alienating nature of learning in large classrooms with too many students and the acknowledged decline of freshmen entry-level skills in reading, writing, speaking, listening, and thinking" (my emphasis) (52). He says that during the '70s English teachers began to realize their own education



had not taught them "how colleagues work together to learn . . . [and they] have rejected philosophically the kinds of approaches to teaching that isolate learners instead of drawing them together" (52).

Most of the incoming students had been taught to write by teachers who practiced the "traditional paradigm" which emphasizes product and neglects process. The traditional paradigm is described by Richard Young:

The overt features . . . are obvious enough: the emphasis on the composed product rather than the composing process; the analysis of discourse into description, narration, exposition, and argument; the strong concern with usage. . . and with style; the preoccupation with the informal essay and research paper; and so on (31).

Through elementary and high school, teachers taught their students the importance of error-free writing but not the importance of invention or revision. Even very poor papers with little or no organization and no distinct or identifiable theme were returned with grammar and punctuation corrected and perhaps some written comments telling the writer "This sentence is a fragment" or "This paragraph is awkward" but not mentioning that the paper lacked focus. Thomas Carnicelli says that traditional writing instruction usually stresses only the writing stage in which "the

student is given a topic and writes a first draft; the teacher grades the draft, then assigns another topic" (102). Only if the paper was quite bad did the teacher speak to the writer about it. The traditional paradigm assumes that competent writers know what they are going to say before they write. Competent writers may be able to "think" an essay through before they write and then write a "finished" product, but less accomplished, or "incompetent", writers can not do this. They frequently need to verbalize their thoughts before they know what they think. The traditional paradigm does not accommodate this method of invention.

The traditional paradigm also stresses editing instead of revising or rewriting. When students are taught that revising consists of editing and correcting and are not taught that revising may include rethinking and rewriting, they are poorly prepared to meet the demands of college writing. According to Roger Garrison, colleges at that time had been doing little to improve the quality of writing. "Traditional methods of freshman composition instruction are teacher-oriented and text-oriented, and are grossly inefficient" (56).

Universities turned to the English departments and expected professors and instructors of English to improve the writing skills of essentially "remedial" writers. To meet the increasing need to help students

with writing, English departments opened writing labs or writing centers in an attempt to solve, or at least cope with, what had become a crisis.

At first, most writing labs were remedial. Tori Haring-Smith says, "A place to deal with poor writers was needed and the writing lab seemed to be an ideal solution--outside of the classroom, the lab was operated by 'composition experts' ready to solve a student's writing problems. The emphasis on writing at this time was on 'fixing' the problem" (2).

The writing lab at the University of Michigan at Flint (UM-F) was opened in 1971. The "lab" was offered as an English course for which a student would receive credit toward a degree but the course would not fulfill the freshman English requirement. The course replaced a non-credit remedial course, and its purpose was to help basic writers. Hartwell says that he and Robert H. Bentley planned the course so that students who completed the required number of hours would receive at least a C grade. Because they were aware that basic writers' lack confidence in their writing, and in themselves, the only way a student could fail was to not show up. In designing the course, they "stressed the communicative aspect of writing":

Such an assumption [that dialects were not impediments to literacy] led us to place major

stress on the communicative aspect of writing, on situational context, voice, audience, and paradigmatic form. In a real sense, then, we inverted [my emphasis] the nineteenth-century hierarchy of skills which regarded 'correctness' in pronunciation as a prerequisite to correctness in writing and correctness in surface detail--grammar and spelling--as a prerequisite to larger elements of form. We replaced it with a quite different hierarchy, one that was broadly cognitive, stressing process and purpose rather than structure and correctness (66).

Writing Labs permitted instructors to work one-on-one with problem writers to solve the writer's particular problems. An instructor worked not only with the writing but also with the writer while he or she was doing the writing. Muriel Harris says:

In the conference . . . we are able to look beyond products to the writers who produced them in order to determine the help needed. In conferences, in fact, products aren't even necessary to initiate the instruction, because we can begin working with the writer before words appear on paper and

continue working with the writer as drafts develop (79)

Carnicelli says that students can learn more from an oral response than they can from a written response.

"Written comments are more impersonal. They are often more difficult to understand. Most importantly, they are strictly one-way communication . . . ." (108).

Haring-Smith explains "In the late 1970s many schools restructured their writing labs completely after investigating the 'process' approach to writing" (4). Joseph O'Mealy describes what happened at the University of Hawaii's Writing Workshop when he and James Register were asked to staff the Workshop. (The Workshop offers half-hour tutorials on a drop-in, voluntary basis.) The two professors had a range of experience in teaching writing and they approached their Workshop duties with confidence. "We began by assuming that students learn best by being shown and that, with only a half-hour for each student, speed and completeness were essential. Regardless of the level of problems, we worked as editors" (230). This worked with competent writers, but with remedial students it didn't work at all.

Such students looked at us with polite incomprehension while we raced through their papers, naming the errors and correcting everything in sight. At the end of the half-hour we felt that we had satisfactorily revised their writing, and they appeared pleased with the finished product. It was only when the same students began to return with new essays containing all the same errors,

passively expecting us to repair the damage as before, that we realized our mistake (230).

O'Mealy and Register worked out a three-part structure to meet the needs of their students: editing and polishing for skilled writers; intensive unit instruction for writers weak in one or two specific areas; draft-guiding and a series of total revisions for writers with many problems.

In most schools, writing labs were used to supplement classroom instruction or provide a course in remedial writing for a limited number of students. For these schools, staffing writing labs entirely with professors and instructors of English was an extravagant expenditure of talent and money. "Because budgets and the increasing number of students using writing labs . . . usually prohibit staffing solely with composition faculty, many labs use student tutors, usually undergraduates . . . and graduate student teaching assistants" (Holbrook 116). Also, college teachers were finding that writing labs staffed entirely with professionals were not being used by undergraduates. Ken Bruffee says "The help colleges offered, in the main, were tutoring and counseling programs staffed by graduate students and professionals. These programs failed because undergraduates refused to use them" ("Conversation" 637). Bruffee also says that students

refused to use them "because the kind of help provided seemed merely an extension of the work, the expectations, and above all the social structure of traditional classroom learning." He further states "What they [the students] needed, it seemed, was help that was not an extension of but an alternative to traditional classroom teaching" ("Conversation" 637).

Many schools tried to solve both problems, budget and non-use, by turning to the most readily available source for new staff - students. Peer tutoring, using students to work with students, is based on the concept of student collaboration instead of student competition. Although collaborative learning was considered new by some, in reality student collaboration has existed for years in informal settings. In elementary school and high school, students collaborate at home or in the library when they discuss answers to problems or work together on a project. In colleges, student collaboration can be seen in places such as dormitories, dining rooms or study rooms as students discuss concepts, exchange opinions, and perhaps broaden points of view or come to a common concensus about a particular topic. What was new, according to Harvey Kail, was "the formal and relatively large scale institutionalization of collaborative learning into the pedagogical structures of higher education, most specifically into

the teaching of writing" and "the formal demand that students work together in the classroom or the writing center. What's new . . . is that students are being required to work on their writing together, commanded to learn from each other" (594). Student collaboration in the more informal setting of a writing lab (as opposed to the formal classroom), however, is less an exchange and more directed toward one student helping another learn about a specific topic or achieve a specific goal. The "help" is not necessarily one way because both students gain knowledge. Although David Klaus was addressing the needs of secondary school students, he points to the strengths of peer tutoring which are applicable in college situations as well.

Peer tutoring could be advantageous where learner deficiencies can be overcome through individual instruction. Or, it could help where older students need practical encouragement to rekindle academic interest. Or, it could contribute where students need opportunities for interaction and recognition (3).

Remedial students, who were the first clients of most writing labs, having already participated in informal collaboration, were less intimidated when discussing their writing with other students. Competent writers used the writing lab tutors, too. The



competent writer looked to the tutors for another audience who was probably more objective than dorm-mates might be. Bruffee points out that "When one student tells another he can't understand what he's heard, that criticism sticks" ("Some Practical" 55). When the remedial student was in a one-to-one situation with another student who had been trained to work with other students, an atmosphere of collaboration could be attained and the fear of being judged was removed. The fear of judgment frequently mars the relationship between professor and student. Rudolf Almasy notes that the student knows the lab instructor "is not a grader; the instructor is perceived as advocate or supporter rather than judge" (14).

An academic distance exists between student and professor. ". . . collaborative learning in the form of peer tutoring disrupts the traditional relationships between student writers and their primary audience, their teachers. . . . Now this sacred pair--teacher/reader and student/author--is becoming occasionally a ragged trinity: teacher-student-tutor" (Kail 596). The academic distance between student and professor is bridged by peer tutors.

There is a social distance between student and professor to be considered too. "Instructors remain separated from the students academically as well as socially and therefore cannot sympathize with a

student's writing problem and provide a helpful audience in the same way that another student can" (Haring-Smith 9). Bruffee said this earlier when he wrote "peer tutoring provides what educational sociologists call 'the essential conditions for mobilizing for peer-group influence around intellectual concerns'" ("Peer-Tutoring" 148). He also says that learning to write is gaining new awareness and gaining awareness is a painful process requires some kind of support. There is evidence in the society at large that through collaborative activity "people can gain awareness and support as well in a small group of their peers, as from the ministrations of a teacher" ("Some Practical" 54). In the Student Learning Center of the University of California, Berkley, Thom Hawkins and his colleagues have peer tutors keep journals. From entries in the journals Hawkins has learned that the peer tutors feel "they are providing a vital link in the writing process, a link between writer and audience which is often missing when students write only for teachers." He states:

Tutors explain that the missing link is the opportunity to use oral language in discursive intellectual discourse, and that such discourse helps teach students the skills and judgment necessary to revise. It seems to me that tutors are particularly successful at engaging students in

this discourse because of the intensely personal characteristics of the social contract between them and their students ("Intimacy" 64).

The presence of an audience, especially a peer audience, whether in a classroom or in a writing lab, gives the writer feedback, both verbal and non-verbal. Feedback is the base of collaborative writing according to Richard Gebhardt. "A sense of audience is impossible unless a writer has had experience with how audiences have responded to different approaches in the past." He goes on: "Peer influence is nothing without feedback that indicates whether peers approve or disapprove. And transference of skill from reading others' writing to critically viewing one's own depends on the kind of feedback a student receives when offering comments during collaborative workshops" (70). John Rouse illustrates the importance of peer feedback in his discussion of a class of basic writers. Peer criticism not only improved the students' writing, it also changed their attitudes toward writing.

Gebhardt quotes a passage from James Moffett's "Learning to Write by Writing" in which Moffett explains that a student, ideally, writes because he has something to say and because he wants to create a certain effect on a definite audience. His writing is read and discussed by his audience (his classmates) and they

provide a maximum amount of feedback which should be candid and specific. Peer response is in the writer's own terms and language and the writer can make adjustments in form, language and content as his response to his peer-reader. Moffett says that "By habitually responding and coaching, students get insights about their writing" (69).

Judith Fishman cites responding and coaching as important aspects of peer tutoring in the writing lab at Queens College-City University of New York. "In the writing lab that I have developed, both tutees and tutors are seen as students with the tutors standing to learn perhaps more than their tutees, particularly as their experiences and awareness grow as writers" (88). The same advantages are mentioned by Paula Beck and she adds another advantage. "One tutor recently remarked to me that she had learned more about people in one semester of tutoring than she had in any of her psychology or sociology courses" (439). Beck agrees with Moffett that peers are more likely to have similar experiences and ideas, perhaps even share them, with their tutees which "allow[s] plenty of latitude in both language and idea" (439). Beck believes the tutee can relax with a peer tutor and test his or her written communication on a reader who will respond immediately. At LaGuardia Community College, Marian Arkin teaches a

course in intermediate or advanced writing which is a peer-tutoring course. Students in the course write essays and, in turn, critique essays written by their peers. She says that "Peer tutors come out of the class with better writing skills, including an enhanced sense of audience and an understanding of and interest in basic grammar; they also gain such personal skills as self-confidence, sensitivity, even resiliency" (129).

It is the improvement in their own self-confidence that helps peer tutors work with poor writers whose confidence in their own writing is low. John Roderick believes poor writers not only have a low opinion of their writing but also of themselves. This is the obstacle a peer tutor confronts first and must "overcome if the student is going to gain enough confidence to become a proficient writer" (32). Roderick says that a good writer must believe he or she has something to say. "A trained [my emphasis] tutor who knows how to listen as well as how to instruct in the basics of the language, has the best chance of improving these attitudes and of channeling them in a more positive direction" (33).

If peer tutors are to be used in a writing lab or in a classroom, they must be trained. According to Haring-Smith, they must be trained in order to maintain a balance between being an expert and being a peer. "In

a program that requires no training, tutors may lack adequate understanding of their role or knowledge of how to comment effectively. As a result, tutors will often fail to offer directed helpful discussion of writing problems or maintain a peer relationship with tutees" (12).

It is the possible lack of "directed" discussion which concerns Thomas Newkirk. He says that if students are to enter "the evaluative community of the instructor . . . they need to see the norms of their new community applied to student work" (310). If the tutors have not been trained in evaluative procedures and do not know the evaluative criteria of some instructors, the tutors could respond to students and their writing in a way that Newkirk says "misdirects" the writing. Phyllis Sherwood agrees and says that ideally the peer tutor should be able to enroll in a course in tutoring. She explains that if tutors have not had courses in education or psychology "they may lack knowledge of some principles of learning and of the strategies that would enhance their tutoring ability" (101). Fishman believes that "training" should be part of any tutoring program. She says that the tutors' own experience as writers will give them insight into their own writing process and give them sensitivity to their peers, but these experiences alone will not turn them into tutors (88).

Lil Brannon insists that training peer tutors is not easy, "train[ing] them to be able to analyze and remedy writing problems is only a part of the job. Peer tutors must also learn to become aware of themselves as teachers, how they interact, how they perceive a situation and how they are perceived in a conference" (110). How the tutors are perceived by their tutees is addressed by Sherwood. She says that tutors must be made aware of not only the cognitive aspect of learning but they must know the affective aspect too. Tutors must know that students come to them because they want the personal attention; they want the verbal feedback and human contact. The students, also, expect to learn everything at once and the tutor must learn to work patiently with the students who need to master one skill at a time (102).

Tutors must learn to respond to a student's writing. They must learn what to respond to and how to respond. It has been Fishman's experience that new tutors frequently respond to a piece of writing by looking for all the errors in the writing. "They go after errors, too, because errors are surface and correctable and tutors think they are 'doing' something when, after forty minutes, they have corrected a paper" (90). If tutors have no training, Deborah Arfken warns, the tutors are immediately frustrated. "Tutors may have

trouble understanding their responsibilities, in finding helpful skill exercises, in clearly defining a paper's problems, and in knowing how to teach to the tutee's strengths without criticizing the tutee's work and, consequently his or her ego" (117). On the other hand, Ken Bruffee cautions that if tutors are too well trained they will be perceived as "little teachers" by tutees and the collaborative effect will be lost (Hawkins, "Training" 446). A solution to this problem is offered by Marvin P. Garrett. He suggests "a solution to the problem stems less from the quantity of training . . . than from the method of training peer tutors. It is necessary to maintain a delicate balance between the 'tutor' element and the 'peer' element in the development of peer-tutors' perception of their role" (94).

The training program adopted by a writing lab director will depend on the school, the type of writing lab and what the director believes the lab should accomplish. Or, as Klaus says, "Different schools aim their programs in different directions because of their different needs (3).

There are, according to Linda Bannister-Wills, two basic types of training programs: those that take place within a college course; those that are outside a classroom. In her review of programs, Bannister-Wills



describes several. Patrick Hartwell and Robert Bentley, Bannister-Wills says, established one of the earliest training programs at UM-F. They trained tutors through a nine credit hour program: an introductory course in linguistics, an upperdivision composition course, and a course of directed readings in urban education and the nontraditional student (133).

Another program described by Bannister-Wills is The Brooklyn Plan devised by Ken Bruffee. It is purportedly the first training program and, according to Bannister-Wills, is probably the best known. This plan "creates conditions in which students can learn something which lies close to the center of traditional liberal education, analytical and evaluative judgment of ideas and their expression in symbolic form" (Bruffee, "Brooklyn" 450).

Bruffee teaches a credit-bearing course that has a progressive series "of collaborative judgmental tasks including peer critiques and evaluation of the critiques themselves" (Bannister-Wills 133). In the Brooklyn Plan, Bruffee's tutors are required to write often: four papers, eight peer critiques, and two author's replies. The Brooklyn Plan also includes reading and discussing articles on the teaching of composition and keeping a log in which tutors record their tutorial experiences. Several schools (such as Nassau Community College in

Garden City, New York) have modified or added to this plan for their own writing centers.

In the program at the University of California, Berkeley, developed by Thom Hawkins and Rondi Gilbert, tutors earn credit toward a degree through the school of education. Hawkins and Gilbert have tutors rely on "journal writing and practical guidelines from material resources found in 'tutor headquarters'" for part of their training" (134). Bannister-Wills says that the directors frequently observe the tutors, tutors observe one another, and tutors observe themselves on videotape to discover their own strengths and weaknesses. The training philosophy at the Berkeley writing center is based on tutors learning tutoring techniques and individual tutoring methodology which includes how to respond to student writing. With all the observations and criticisms by the directors and other peer tutors, constantly assess and reassess their effectiveness. They develop tutoring skills by becoming aware of their effectiveness or lack of effectiveness.

Leonard Podis of Oberlin College divides his training course into two parts, Bannister-Wills explains. The first half of the semester is spent in preparation, the second half includes actual tutoring. Tutors read and discuss assigned articles and review articles about individualized instruction and small

group interaction. "Tutor trainees read one chapter a week from Gary Tate's Teaching Composition: Ten Bibliographical Essays" (135). Tutors review a standard handbook and are given a set of paper grading guidelines. "Trainees grade a series of writing samples in two ways: an objective analysis followed by a comment they would make to a student, illustrating what is possible to say about a paper and what is useful to say" (135).

An example of tutor training outside the classroom structure is Marvin Garrett's tutor training program at the University of Cincinnati. Garrett emphasizes two techniques: peer criticism and role playing. Peer tutors see the writing process from the perspectives of author, critic, and observer-commentator. "Each mock tutoring session [role playing] focuses on a particular kind of writing or attitude problem . . . ." (96). Garrett wants to train "balanced" tutors who are neither tutor dominate nor peer dominant.

At New York University, Lil Brannon focuses on interpersonal communication techniques in her training program. Tutors discuss the value, or lack of value, of four tutoring roles: facilitator, supporter, leader, resister. The tutor as facilitator is the tutor as a reader; the tutor raises questions that help the writer see what needs to be clarified. The tutor as supporter

is the tutor who is a coach, rewarding the writer for what he or she has done well. The tutor as a leader prods or pressures the writer to focus on the assignment. When the tutor is a resister, interpersonal communication is blocked (Brannon 106).

Bannister-Wills says that tutor handbooks are also popular as a training aid because they are an easy way to orient new tutors to the workshop and to tutoring. At the University of Tennessee-Chattanooga and East Texas State University staff handbooks are used to save time and make the material easily available to the tutors. The handbooks include information about program philosophy, policies, procedures, and tutoring methods.

All the different programs discussed above suggest that the effective training for a particular school depends on size of the school, the goals of the program and the types of students who attend the school. Tutors need to know some theory and grammar but too much may turn them into the "little teachers" Bruffee warned against. If the collaborative role is emphasized but little training is done in theory, tutoring may deteriorate into "bull sessions" as suggested by Garrett, and student/writers will leave the writing center confused and unsure of the tutor's knowledge. The goal of any program, as Haring-Smith says, should be to assess the school's needs, then train the tutors to

achieve what Garrett called "'a delicate balance' between being purely collaborative and being expert tutors" (14).

## CHAPTER TWO

### THE SCHOOLS

Before writing about the training program for Drake University, it was necessary to look at programs from other schools. Seven schools were chosen as representative of a variety of colleges and universities. These schools are diverse in size, location and admission policies.

The training programs in these schools have been divided into two categories: tutor-centered and client-centered. Brooklyn College, Oberlin College and Nassau Community College place more emphasis on what the tutor learns while State University of New York at Albany, University of California at Berkeley and Drake University emphasize what the tutor does. Southeastern Massachusetts University has a program that is different and emphasizes both tutor and client with the tutor attending a few classes with the Workshop client. Tutor-centered programs are less flexible and considerably more structured than client-centered programs.

Brooklyn College, Brooklyn New York, was established in 1930. The school has about 16,000

students, no dormitories, and a "moderately difficult" admission policy.<sup>1</sup> That means that about seventy five percent of the freshmen were in the top half of their high school graduating class, scored over 900 on their combined SAT tests or over 18 on their ACT test and about 85% of the applicants are accepted. However, in 1988 60% of those who applied were accepted. About one-half of the graduates from Brooklyn go on for advanced degrees.

The training program at this school was designed by Ken Bruffee and places the emphasis on the tutor and what the tutor can learn rather than on how the tutor should interact with workshop clients. In his program announcement, Bruffee promises to help students who are potential tutors improve their writing and their thinking.

Oberlin College, Oberlin, Ohio, has the "most difficult" admission policy. More than 75% of the freshmen were in the top 10% of their high school graduating class. They scored over 1250 on their combined SAT test and/or over 29 on the ACT. Less than 30% of the applicants are accepted. Oberlin is a small private college with a student population of about

<sup>1</sup>Degree of difficulty was taken from Peterson's Guide to Four Year Colleges 1990.

3,000. The school was established in 1833, and about 75% of those who enroll will graduate and 35% will go on for advanced study.

The training course designed for Oberlin by Leonard Podis can be categorized as tutor-centered. Podis emphasizes language, discourse and composition in his tutor training course, but he has tutors practice tutoring after mid-term and before they meet with workshop clients. The course at Oberlin can be counted toward teacher certification.

At Nassau Community College, Garden City, New York, the program is structured much like the one at Brooklyn College. The emphasis is on having tutors write papers and critique each others' papers. One difference is that Paula Beck, who designed the course, gives grammar a priority. She says that tutors at her school usually need to "brush up" on grammar and most of the clients who attend the Workshop will have grammar deficiencies.

Nassau Community College is a relatively new school, having been established in 1959, and has a student enrollment of over 16,000. It has an "open" admission policy. Almost everyone who applies is admitted. Of those students who complete a degree program, about 70% go on for further study.

In contrast to the tutor-centered training programs are the client-centered programs. At the State



University of New York at Albany, Albany, New York, Stephan North designed a program that stresses what the tutor does with and for the Workshop client. He believes that tutoring in writing is intervening in the composing. North places more importance on how the tutor interacts with the client than how or what the tutor thinks. In his program, North relies heavily on role playing to demonstrate tutorial situations.

State University, which was established in 1873, has a "very difficult" admission policy. This means that more than 50% of the freshmen were in the top 10% of their high school graduating class. They scored over 1150 on their combined SAT test or over 26 on the ACT. Probably 60% or fewer applicants will be accepted; however, in 1988 only 47% were accepted. About 70% of those who enter graduate, and about 30% of the graduating students go on for advanced degrees. Of the 10,000 undergraduates, about 10% are minorities and, in addition, the school has about 500 international students.

The University of California at Berkeley, Berkeley, California, has an equally "very difficult" admission policy and a relatively large proportion of minority students. There are 32,000 students at Berkeley of which 4,600 are listed as being from minority groups. Berkeley is strongly committed to affirmative action

which accounts for the large number of minority students. Resident applicants for admission must be in the top 12% of the high school class but non-residents must be in the top 4%. About 34% of those who apply are admitted and about 65% of the students enrolled as freshmen graduate. Berkeley was established in 1873.

The training program initiated by Thom Hawkins at Berkeley was designed to train tutors in several of the humanities. His philosophy is that tutors learn by doing, and, unlike the other programs mentioned, at Berkeley tutors begin tutoring as soon as they start training. Almost all of the topics discussed at tutor meetings relate in some way to tutor-client interaction.

A similar situation exists at Drake University, Des Moines, Iowa. The tutors must start tutoring almost as soon as they start training. Tutors at Drake have a lengthy first meeting (usually before they start tutoring) in which the tutoring process, the mechanics of the Workshop and many other things are explained. In addition, each new tutor has had a Writing Workshop Handbook to study over the summer. The philosophy of Thom Swiss, who started the peer tutor training at Drake, is much the same as Hawkins' and North's - tutors learn by doing.

The admission policy at Drake University, like the one at Brooklyn College, is "moderately difficult."

Drake has a student population of 6,600 with some minority and international students. In 1988 about 90% of the applicants were accepted. Of those who enroll as freshmen, about 67% will graduate. Drake was established in 1881.

The training program that is most different is the one at Southeastern Massachusetts University, North Dartmouth, Massachusetts. Susan Glassman, who designed the program, has tutors going to some classes with the clients they tutor. In addition, she has "workshop meetings" that address specific problems of either tutors or clients and both clients and tutors attend. Glassman also relies on experienced tutors to help train new tutors and conduct some of these "workshop meetings."

With a student population of 6,600, Southeastern is about the size of Drake, and the admission policy at this school is like Drake's and Brooklyn's. One difference is that Southeastern has a program for "academically disadvantaged" students. In 1988, 82% of the fall '87 freshmen returned. Southeastern was established in 1895.

Several questions need to be answered as the programs are studied. Is the use of peer tutors practical and are they effective? Should peer tutors have expertise in their subject area or just be

knowledgeable? What does a director of a training program choose to emphasize in the program? What constitutes a good training program? Is it necessary for a good program to be flexible? Do good writers know innately what composes good writing and do they know how to effect it?

### CHAPTER THREE

#### TRAINING PROGRAMS

##### BROOKLYN COLLEGE

One of the first schools to use peer tutors is Brooklyn College in Brooklyn, New York. Ken Bruffee, director of the peer tutoring program for Brooklyn College, recognized the need to train tutors, and he describes the training course he designed for that college. According to Bruffee, the students at the school want to succeed academically, and they want "to be of service to their community and by extension to mankind in general"(452). The Brooklyn Plan, Bruffee says, attracts students to be tutors by offering them opportunities to accomplish both of these aspirations. The program announcement "promises to help students who join it to improve their writing--that is, their ability to grapple with their own ideas and with concepts learned in their subject-matter courses, and to formulate, express, and defend those ideas and concepts. And the program also promises to help students who join it help their fellow students do the same" (452). Prospective tutors are nominated by Freshman English teachers and are selected on the basis of their writing

ability, and their ability to work effectively with others. Between twenty and forty students are selected as prospective tutors and divided into two sections to begin a one semester "training" program. These prospective peer tutors must register in a credit-bearing course in intermediate or advanced composition because tutors work on their own writing while they are tutoring others. Tutors work three hours a week in the Writing Center, under the supervision of an instructor, seeing tutees on a drop-in basis. After the semester's training, those tutors who continue to work in the Writing Center are paid the standard rate for lab assistants, through the English department or through work-study.

In his article "Two Related Issues in Peer Tutoring: Program Structure and Tutor Training," Bruffee explains that he believes the key to sound tutor training is for tutors to practice written peer criticism. This achieves two goals: one, "to teach tutors to distinguish and practice three kinds of reading crucial to good tutoring: descriptive, evaluative, and substantive . . . ."; two, "to increase tutors' respect for other students' minds, and to increase their ability to work collaboratively" (77-8).

The training semester in the Brooklyn Plan is divided in half: during the first half of the semester

student/tutors concentrate on "reaching each other through their papers and through peer critiques which they write of each other's papers; during the second half of the term they tend to concentrate more on ways to reach other students through peer tutoring, and on evaluating the judgmental process itself" ("Plan" 456).<sup>1</sup>

During the first six weeks of the training program, students write two short papers on topics of their own choosing. Each student reads his or her paper aloud to the class of tutor trainees. At the end of the class each student attaches two peer critique sheets to the paper he or she has written and read aloud, and then the papers are exchanged. Before the next class, each student writes a critique of the paper received. Papers are exchanged again and each student writes a critique of another paper. Next, all the material is turned in to the instructor who grades both the papers and the critiques.

The first critiques are limited to "unevaluative rhetorical description" ("Plan" 457). The critique sheet asks students to: write out what they believe the thesis of the paper is; describe what each paragraph says; identify what each paragraph does rhetorically;

<sup>1</sup> To avoid confusion in the discussion of the Brooklyn Plan, student tutors will be referred to as students, which is Bruffee's reference.

explain how the paper is organized. The paper is critiqued by two students so each of the critiquing students can learn from the other's statements. Students are not asked to judge how good a paper is but only to describe "how it says whatever it says." The student writers can see how effectively they said what they wanted to say because the paper was read, analyzed and described by two fellow students. These students may or may not have read what the student writer intended them to read.

The second paper is handled in the same manner as the first and is critiqued with the criteria already established. In addition, each student is asked to evaluate the paper for unity, coherence, organization, development, stylistic clarity, and mechanics. Students are also asked to make two statements about the paper: what they see as the paper's strengths, and what they think the author should do to improve his or her work. Because students are functioning as both writer and critic, they are learning to see judgment and evaluation not as an attack, but as a tool to help others (in this case themselves) improve their writing. They also learn that if they do not give honest critiques, both positive and negative, or if they express the critiques in a way that is difficult for the writers to accept, they are not helping the writers improve their writing. One



essential point Bruffee wants this assignment to prove is that "critical judgment is an essential part of clear thought" ("Plan" 459).

The third paper is assigned after mid-term. In this paper, the students concentrate on issues raised in their work as peer tutors, peer critics, developing writers and "members of a small, engaged intellectual community" ("Plan" 459). This brings the content of the paper into what Bruffee calls "the widening range of peer criticism." Peer critics are asked to describe the papers in as much detail as they deem necessary and in the description to demonstrate an understanding of the work, and this time, they are also asked to evaluate the work; their discussion may take any form they think appropriate to the paper. In judging the content of the paper, the peer critics are asked to agree or disagree with the positions expressed, and to judge whether or not the writers made a good argument in support of their position. A third critique sheet is added to this paper. It is an "author's page." After the peer critics have finished and before the instructor gets the material, the authors may reevaluate their papers, taking into consideration the criticism, or they may evaluate the criticism itself.

By this time, Bruffee believes the students have learned three types of analytical reading: "(1)

objective, rhetorically descriptive analysis of a paper; (2) evaluative judgmental response to a paper; and (3) judgmental response to the issues and point of view asserted and developed in a paper" (Bruffee, "Plan" 460). And they have learned by doing, not by being instructed.

The fourth and final paper can be on a topic related to work the students are doing as writers, critics or tutors, or on larger issues, such as the relationship between the work they are doing in the tutoring class and the work they are expected to do in other courses.

The first peer critique sheet for the final paper is written much as the critique sheet for the third paper was written. The second peer critique sheet is an "author's page" which asks the author to evaluate the peer criticism of the paper, and to reevaluate the paper itself. The third sheet asks a second peer critic to examine not only the paper, but also the criticism given by the first peer critic and the author's response to that criticism mediating between author and first critic if necessary. Students now have learned formal peer criticism of writing, formal peer evaluation of peer criticism itself, and formal examination of responsible critical dialogue.

Bruffee explains that the program has been in

effect since 1973 and is still working well. He says "the Brooklyn Plan of writing and peer criticism combined with peer tutoring does bring peer-group influence to bear on participating students' intellectual growth and promotes the development of high-level cognitive skills in several important ways" ("Plan" 461). He describes the program as one of "collaborative" learning in which all participants learn by working with each other.

The Brooklyn Plan appears to be a good tutor training program in critical evaluation and thinking, but Bruffee does not explain how the new tutors actually work with tutees and the tutees' writing processes. He says in his article "Two Related Issues . . . ." that tutors learn tutoring techniques by working with each other. It is possible that through the process of critiquing each others' papers the tutors might learn some methods of approaching tutees and their papers, but tutors are doing their critiquing on paper, never face to face. Also, they are working with members of their own class who share the same writing assignment, not with students they do not know and who may have quite different assignments. They are working with whole papers, never partial drafts, and they work with finished drafts, never rough drafts, so they are not in a true tutor-to-student writing workshop situation. It

appears that the program, as Bruffee describes it, does not give the new tutors any suggestions for practical application of the analytical and critical reading skills, which the program stresses, when working with tutees. Neither does Bruffee's program explain different tutoring styles, nor how tutors may change their tutoring style to meet the needs of a particular student. The tutors have engaged in collaborative tutoring but without learning about the structure of student-dominated, teacher-dominated sessions, it may be difficult for the tutor to avoid a teacher-dominated tutoring style when working with tutees - a style where the tutor "tells" solutions instead of asking directed questions and a style Bruffee specifically cautions tutors not to use. Also, there is nothing in the plan, as Bruffee describes it, that explains to tutors how they should intercede in a piece of writing at any given point during the writing process. For example, tutors do not learn what to do when the tutee has trouble getting started or how to help the tutee reorganize a paper.

There is no flexibility in this plan. Tutor meetings apparently are used to discuss each other's papers and not the concerns of the Writing Center.

The theory behind Bruffee's plan is that student-tutors learn analytical and critical thinking by

engaging in analytical and critical thinking in a collaborative atmosphere. Just working in a collaborative situation would make the tutors better students and writers. However, it is not apparent that analytical and critical thinking alone, even when practiced in a collaborative environment, would produce tutors capable of diagnosing and solving the writing problems of less skilled writers.

Bruffee says that a large number of the Brooklyn College students go on for advanced degrees, and if this is true, then the emphasis on analytical and critical thinking would benefit those students as they analyze problems and write critical papers in their graduate studies. However, if tutors are not taught tutoring approaches or methods, it is difficult to see how the emphasis on analytical and critical thinking would transfer to a tutorial situation. The training program seems weak in practical methods. Even though the tutors are tutoring during the semester, as well as writing their own and evaluating each other's papers, Bruffee does not explain how tutoring problems which arise during tutoring sessions are met and managed. A faculty member supervises student-tutors who are working in the Writing Center, but Bruffee doesn't indicate that the person is available to answer questions the tutors might not be able to answer, or to intercede if a problem

occurs.

Having students write papers and then critique each others' papers is a good practice because it helps tutors remember that workshop clients are not different from themselves. However, the emphasis this program places on analytical and critical thinking should be modified and more stress should be placed on the interaction between tutor and tutee. Tutors need to learn effective methods of intervening in the writing processes of their workshop clients.

STATE UNIVERSITY of NEW YORK at ALBANY

Stephen North, director of the Writing Center at State University of New York at Albany (SUNY at Albany) describes the work he has done at that university. He says, "Tutoring in writing is, to state it simply, intervention in the composing process" (434). This is quite different from Bruffee's approach to tutoring. North qualifies his theory by stating that he has conducted over two thousand conferences in twenty four hundred tutorial hours in addition to training fifty other tutors (434). North says that a tutor training course should develop "people who understand tutoring as intervention in the composing process and who can do something about it" (434). North believes a tutor training course should be founded on three principles:

- I. Tutorials must take their shape from where the writer 'is' in the composing process. The tutor's job is to find that place, then react accordingly.
- II. The best tutorials are those which lead/encourage/prompt the writer to engage in or reflect on composing.
- III. If you want to teach other people how to tutor, do tutoring yourself--before, during, and after the course (435).

To help tutors accomplish these principles, North gives them what he calls "composing locations."<sup>1</sup> His "composing locations" can be used instead of the question "What does the writer want to do?" The reason he proposed the "locations" is that frequently what the writer wants to do and what he or she is doing may not even be close. A writer may be trying to outline a paper when there is nothing to outline, or he or she may be editing a draft when it has no structure or no purpose. A good tutor, says North, "has to bring the

<sup>1</sup>North has divided the writing process into six "composing locations": invention/discovery; during writing; revising; editing; evaluation; meta-conferences. He explains what the writer is doing and how the tutor may help the writer in each of these locations. A more detailed explanation of "composing locations" may be found on pages 106-07.

two--the location and the intention--closer together" (435). When he gives the "locations" to the tutors, he stresses that writing is not a linear process but can be recursive and "locations" can be idiosyncratic. Because writing is a recursive process and "locations" can be idiosyncratic, and tutors may see a writer and a paper at any of the locations, North gives the tutors suggestions to help them determine the "location" and what the writer and the tutor may expect to be done at a particular "location." North's explanation and use of locations would be quite helpful for most training programs.

North does not share Bruffee's concern about the tutors' writing processes and their ability to analytically and critically read, think, and react to a piece of writing. He is more concerned about when and how the tutors intervene in the process. He suggests, "Writers come to the writing center sometime during the writing of something looking for help. . . . They seem to think that tutoring in writing means either coming to know something new or getting something done to or for them" (434). North believes his tutor training course, and any good training course, develops people who understand tutoring as an intervention in the writing process and who can do something about it. This is quite different from Bruffee's Brooklyn Plan which deals



only with the writing process.

In the training program at SUNY, North relies on five "tactics" to introduce the tutorial situation: demonstration role playing (North plays the tutee and tutors play themselves); tutor role playing (tutors take turns playing the tutee); videotapes of other people in tutorial situations (later in the course videotapes of the tutors themselves); observation of live tutorial sessions; and North's own anecdotal accounts of tutoring experiences. Of these, he rates the demonstration role playing as being the most influential. "It allows me, as 'tutee' some control over the range of situations the class is exposed to as we repeat the procedure 30 or more times over the term" (437).

Writing by the tutors is not completely neglected, and before the tutors are allowed to read any theories about writing they write two pieces of material themselves: one, "My History As a Writer"; the other "How I Write." Having the tutors explore their own writing processes gives them a "humbling sense of the complexity of writing." Then "to make sure that the humility sinks in and lasts, these pieces of writing get shared in class" (437).

During the course of the training, North has the tutors look at 50 different tutoring conferences in several different modes. Conferences may be real,

pretend, taped, live, or imaginary. Tutors will have looked at every aspect of the writing conference from who sits where to when to be silent and for how long; from who holds the paper and pencil to what kinds of questions are asked. Even with all the observations of many conferences, North says the most difficult part of tutoring is "an appropriate sense of control" (438). This can not be taught but must be learned by experience. For the new tutor, as one of North's student/tutors explained, this sense of control is made more difficult to learn by the "immediacy of the situation . . . you have to do something right then and there, with little or no advance preparation" (438). She further stated that there are three temptations: "to comfort; to do the work for the writer; to deal with the problem abstractly (seeing individual problems as 'types' and offering general rules as solutions)" (438). The control needed to resist these temptations comes with experience. Another difficulty new tutors have to deal with, according to North, is the lack of feedback. Tutors do not usually get to see a final draft or learn if a grade on a paper improved or if they had any effect on the writer's composing process.

North justifies his emphasis on writers and composing by explaining that in many cases tutees and some faculty, and even new tutors themselves, think of

tutoring the wrong way: "as an orderly, tutor-directed, content-based teaching/learning experience that will get rid of spelling errors and comma splices" (438). Many people, including new tutors, believe that writing center tutors are drilled in usage, mechanics, documentation or grammar. For these reasons, North has tutors spend little time reading flawed texts. Writing tutors are not text editors; "they are listeners and readers trained to offer responses that keep writers moving" (439). North states "Our job is to produce better writers, not just better writing . . . . At the end of a tutorial session, it is the writer who should be changed . . . . If the writing improves, so much the better. But it's the writer we work on; the text is essentially a medium" (439).

North's emphasis is on teaching tutors how to intercede in the writing process. "Tutors--and writers--need to be trained to see individual pieces of writing as points on a continuum. The tutor's primary responsibility is to influence the process that generates each piece of writing on that continuum" (436).

North does not describe the week to week meetings but in A Guide to Writing Programs, by Tori Haring-Smith, C. H. Knoblauch, Associate Professor of English and Director of Writing at SUNY at Albany, says that

"The center's tutors attend weekly staff meetings on collaborative learning and other conceptual issues, and keep tutorial journals, which the director reads and remarks upon" (Smith 319). The content of the meetings suggests that tutor input is sought and that the program is flexible. SUNY at Albany has both graduate and undergraduate tutors. Graduate tutors take a non-academic course and are paid. Undergraduate tutors take a course called "Tutoring and Writing" and receive academic credit. If undergraduates continue to tutor after the course has been completed, they are paid.

North's program emphasizes role playing to an extreme. Having tutors observe 50 different tutoring conferences is excessive. In addition to role playing and observing conferences, tutors should read some student papers so they have some idea of what to expect from Workshop clients. North's "composing locations" can be helpful to any program. These "composing locations" can help tutors identify where the tutee and the paper are in the writing process, and that helps the tutor to know what to do. Using the locations should alleviate some of the confusion and apprehension new tutors experience. In addition, North's idea of having tutors keep journals, which are read by the director, can help the director know how a tutor is progressing and they will show the director what problems need to be

discussed by the entire staff.

#### OBERLIN COLLEGE

A third program was established at Oberlin College by Leonard A. Podis, director of the Writing Lab. Podis taught a course designed to train tutors to work in the Writing Lab. According to Podis "The guiding philosophy of the course has been that the ideal tutor should strive to be both knowledgeable and helpful" (70). He recognizes that being knowledgeable and helpful are not always complementary traits. ". . . the course seeks to produce tutors who really know their stuff, but who are not the intimidating 'little teachers' that Kenneth Bruffee has cautioned against" (70). He divides the training process into three basic categories: "(1) to give tutors some rigorous knowledge about language, discourse, and composition; (2) to give them insight into, and encourage them to be receptive to, various helping pedagogical styles; and (3) to give them practice in the interpersonal aspects of tutoring through actual practice in the lab" (70). Podis says the objective is a blending of all three traits: a tutor who relates well to the tutee, has a sharp analytical approach to written discourse, and knows when to hold back an objective analysis as well as when to apply objective analysis in constructive ways.

Tutors are nominated by the English faculty and "the student majors committee." Most tutors are juniors or seniors who are English majors, write well themselves and plan to teach when they graduate. The tutoring course is approved by the Education Department and counts toward the teacher certification requirement in English. Prospective tutors are interviewed by the Lab director and are asked to do two tasks: (1) to correct a sheet of ten sentences containing errors in grammar and mechanics; (2) to read a sample student paragraph containing both major and minor problems and to offer two written responses to the paragraph: (a) an objective analysis of the paragraph's strengths and weaknesses, (b) a statement which might be made to the student writer as a first step toward revision or improvement (71).

The training course at Oberlin is a one semester, two credit course that is conducted through small discussion groups which meet once or twice a week. The first half of the semester is spent preparing the tutors to meet with tutees. During this half of the semester, the Workshop, or Lab as it is called at Oberlin, is staffed by experienced tutors. In the second half of the course the new tutors conduct some actual tutoring sessions.

The main emphasis of the course, according to

Podis, (besides the tutoring work itself) is practice exercises in paper marking. Generally, theory is a secondary emphasis and is taught early in the semester. If a student-tutor wants to know more about the theoretical aspect of tutoring, the tutor may pursue an independent study in rhetoric or linguistics and write a paper on a chosen subject for which he or she will receive a third credit.

The theoretical part of the course starts with readings and discussions about the value of language and dialects and the "arbitrariness of standard usage" (71). Most of the readings are discussed when the tutor-training class meets. The idea, according to Podis, is to make student-tutors aware that many non-standard errors are caused by cultural differences, not linguistic inferiority. Some of the readings include a book on the structure of the English language, a standard freshman composition text, a standard handbook, and numerous articles about tutoring, writing and the writing process. Podis has tutors read the handbook not only to brush up on basic grammar but also to learn terminology for various errors in mechanics. Tutors may not need to use the terms, and Podis says he discourages it, but it is "an option that should be open to them" (72).

When the students start marking papers, Podis gives them the following guidelines:

**First Reading (React)**

1. Underline or circle words or sentences which seem particularly effective or particularly weak.
2. Ask yourself: what is the purpose of the paper? What central point is it trying to make?
3. Consider your reaction to the paper and its subject. Is it positive or negative? Does the paper hold your interest?

**Second Reading (Analyze)**

1. Again, what is the main idea or purpose of the paper? Is it stated explicitly? If so, underline the sentence(s). If not, formulate a topic or thesis sentence yourself.
2. If there is no main idea, then what are the minor ideas? How many are there and why don't they add up to a main idea?
3. Can you trace the flow of the main idea? If so, how is the idea carried through? Through logical explanation, through illustration (specific examples), through chronological process, through comparison/contrast?
4. If you cannot follow the flow, where does the progression break down? Are there any sentences or groups of sentences which seem irrelevant?
5. Are all sentences clear and grammatical? Go back to the sentences or words you underlined or circled in #1 of the "react" section. Can you describe why these usages are effective or weak? (72)

When tutors receive their first papers to mark (the papers are student papers which Podis has collected) he strongly urges the tutors to use these guidelines which he feels emphasize a holistic approach to reading and marking papers. Paper marking is a major component of the course.



During the first few weeks of the course, tutors are required to grade each sample paper twice--first by objectively analyzing it and then by writing a comment they might make directly to the student. The purpose of the two part process is to train the tutors to be aware of what it is possible to say about a paper, and to determine what is practical or useful to comment on. The goal for the tutor trainees, according to Podis, is to develop a style which allows them to be as positive and encouraging as they can while still trying to direct the tutee to work in areas that need improvement. Podis asks the tutors to exchange their marked papers so they can pick up valuable marking techniques from each other. Usually he finds the tutors biggest challenge, according to their discussions, is finding strengths in a paper because the strengths are too often taken for granted in the rush to find something critical to say. Podis suggests the tutors look at the sample papers as drafts instead of finished papers. He believes that when a tutor reads a paper as a draft he or she is more apt to look for the strengths and suggest ways to expand them. Seeing the paper as a draft reminds the tutors they are to be helpful, not judgmental, toward the paper and the tutee. "Eventually (by the fourth or fifth week of the course), the students are instructed to cease marking the papers from a double perspective and to concentrate

all their efforts on only what they would say to the tutee. By the seventh week, most trainees are ready for actual tutoring" (74).

During the first week of actual tutoring, the new tutor is only allowed to see one tutee but he or she may see that tutee two or three times. When the tutors start tutoring, the course meetings are used to exchange their impresssions about tutoring and to discuss any problems or successes they have had. "One of the points raised most often by the trainees in these sessions is that they are suprised by the extent to which tutees' problems are not strictly writing problems" (74). The tutors found that the tutees may not be able to write a paper because they do not like the course, or do not like the teacher, or don't understand the assignment, or they may not be able to budget their time to allow for writing. The tutors have been trained to analyze writing and to make suggestions for improving writing but they may find themselves talking with their tutees about many other problems that may or may not affect the paper.

In evaluating his course, Podis says that tutees have consistently evaluated the tutors favorably (he doesn't say by what criteria they are evaluated). He believes the tutors have done well in the course and, as future English teachers, they welcomed the chance to

learn some theory and to get some tutoring experience. In addition, the administration is happy to staff the Lab with competent tutors working for minimum wage (tutoring is required for the training course but tutors get paid for their work), and Podis enjoys teaching the course.

This training course is more intense than either of the two training courses previously discussed and perhaps rightly so since it can be applied to teacher certification. However, it is questionable whether all the paper marking that is required is the best way to teach tutors to tutor or to teach teachers to teach. Podis' suggestions for reading through a paper would be helpful for most tutors but few tutorial situations allow enough time to read a paper twice. The tutor usually needs to react immediately to the paper. The course relies heavily on working with the paper and does very little about working with the tutee. There is no interaction with tutees until the seventh week of the semester. Podis says nothing about role playing, observing tutorials, or viewing videotapes, all of which are valuable tools for teaching interaction. He apparently does not work with the tutors on the writing process or how to intercede in it. Podis's approach does not appear to be very practical for most schools. This program is distinctly different from the program at

SUNY at Albany and the one at Brooklyn College, although it is as inflexible and structured as the Brooklyn program, and it dramatically illustrates how important it is to design not only writing centers or labs but also tutor training programs to meet the requirements of individual schools.

#### UNIVERSITY OF CALIFORNIA AT BERKELEY

Peer tutoring at the University of California at Berkeley (Berkeley) began in a newly established Student Learning Center. The Center is open (and free) to all students, but a special effort is made to serve any student in academic difficulty, and especially the students in the Educational Opportunity Program, a program designed to give academically disadvantaged students an opportunity to attain a college education. This program has a large minority population. The peer tutoring program was started as an interdisciplinary effort in tutoring writing, languages, and social sciences. Other units in the Center provide help in mathematics, science, and reading and study skills. Peer tutors working with composition students spend a lot of their time working with students enrolled in a course called "Subject A" which is a remedial writing course taught by a faculty member. The use of these peer tutors, according to Thom Hawkins, coordinator of

the Writing Center at Berkeley, increased markedly in the first three years of the Center's existence at Berkeley.

Most of the peer writing tutors are juniors and seniors. Some tutors earn academic credit through the School of Education, others are paid and some are volunteers. If tutors elect to earn academic credit, they can repeat the course, which is taken on a Pass/Not Pass basis, until they have earned up to ten academic credits. All tutors in the humanities, at least those which are represented at the Learning Center, go through the same training course. This tutor training course, designed and taught by Hawkins, is sponsored by James Gray, Director of the Bay Area Writing Project.

When a prospective candidate applies for a position as a tutor in composition, (all tutor/applicants must be competent writers with good academic records) he or she is asked: to write a five hundred word essay in response to a typical tutoring situation; submit grade point averages; and have a faculty recommendation. The next step for the candidate is to become familiar with the contents of an introductory ten-page pamphlet describing the duties and responsibilities of anyone accepted into the program. After that, the prospective tutors meet in small groups for an hour session while Hawkins explains the expectations of the Learning Center. As a last

step, Hawkins has a personal interview with each candidate so he can get to know each one better. Hawkins says it is rare that a candidate is rejected if the candidate has reached the last step.

The philosophy behind the training course at Berkeley is that "tutors learn by doing but that while they are tutoring they need support, encouragement, and resources" (441). And, according to Hawkins, the professional staff provides as much support and encouragement as possible. In Hawkins' program, the training seminars do not begin until the second week of the quarter and by that time, tutors will have seen several students. Since most of the tutors have had no teaching experience, the professional staff relies on the careful selection process to maintain quality. Hawkins says, "In fact, I consider the rigors applicants must go through an essential part of their training. If they invest the effort that enrollment requires, they will have learned much about the importance we place on reliability, determination, perseverance, and individual commitment to helping others" (441). Because of extensive campus-wide publicity and "specialized" announcements to departments, many students take applications but only a few return the applications. Hawkins says, "roughly five applications go out for every tutor who enters the program" (441). This seems

to emphasize the "rigorous application" process.

When tutors start meeting with students in regular, on-going tutorials, they enter what Hawkins calls "a collaborative environment which includes support from the staff and guidelines from resource material" (441). These materials are kept in a room that is available for the tutors all the time; it is never locked. Hawkins describes the room as more like a living room than a classroom. This room is not used for tutoring but is a centralized meeting room for tutors and staff. Tutors come and go as they wish, sometimes staying to talk with the supervisor or another tutor, looking for material from books or handouts or updating their journals which Hawkins requires of each tutor. The weekly seminars are also held in this room.

In this training course, Hawkins does not use a training manual, but instead uses handouts covering many specific problems and issues. Hawkins has written many of the handouts, tutors have written some, and some have been borrowed from other programs. The handouts, according to Hawkins, address the most common writing problems in sentence mechanics and essay organization, describe a variety of teaching strategies, and recommend ways to improve study skills. These handouts are kept in a file in the tutor meeting room and are updated two or three times a year. Tutors can not be completely

prepared for each situation because every one-to-one tutorial is different, and Hawkins believes that this file of handouts, which is readily available to tutors, is more current and more effective than a manual.

Equally important, or perhaps more important, are the meetings and seminars tutors attend once a week. There is no syllabus for the meetings because Hawkins wants to keep them flexible. However, a typical sequence of topics raised by tutors might be something like the following:

1. How to Avoid Doing Your Students' Writing
2. Special Problems of The Non-Traditional and/or Poorly Prepared University Student.
3. How To Review Basic Grammar, Punctuation and Spelling
4. Linguistic Diversity--The Spoken vs. The Written Word for The ESL Student and Speakers of Non-Standard English
5. Faculty Relations
6. Dealing with Test Anxiety
7. What to Do About Problem Students: The No-Shows, The Unprepared Client, The Manipulator, The Chronic Failure, The Confused
8. Developing Listening and Questioning Skills: Refining Your Technique



9. The Role and Function of Tutors in the  
University

10. Commanding a Variety of Tutoring Styles (442)

Hawkins says that the tutors in the course are primarily interested in acquiring teaching experience, and the goal in the seminars is to refine everyone's knowledge about the process of education.

The training course at Berkeley is particularly valuable for the tutors, according to Hawkins, because the tutors gain significant experience within a few weeks; they quickly learn that to be effective teachers of writing they must be responsive to the needs of their students. To this end, the tutors must be able to identify the cause of their students' problems and be willing to use all available resources to solve those problems. Hawkins says they also learn to adapt their teaching styles to the learning habits of their students. In the end, the tutors become better writers because they learn so much about writing by teaching it.

Tutors at Berkeley receive an abundance of individualized feedback from a variety of sources. Tutoring sessions are often observed by Hawkins as well as other tutors, and sessions are frequently recorded on audio or video tape. Hawkins meets with each tutor in conference once a week during which the previous week's tutoring will be discussed and he will look over the

tutor's journal entries.

Tutors are evaluated by their tutees at midterm and at the end of the quarter, and tutors fill out a self-evaluation form. Hawkins prepares a written evaluation of each tutor's tutoring at the end of the quarter. Tutors also evaluate the program and the program director in a written report at the end of the quarter. Hawkins admits that it is difficult to evaluate the effect of tutoring. The tutees believe tutoring helps them, and they almost always rate the tutors good to excellent. However, this evaluation doesn't demonstrate the effect of the tutoring. Hawkins has tried doing a study of the students in "Subject A" to see if there was a difference in the grades of the students who were being tutored and those who were not being tutored. The results were inconclusive. He tried a user survey by having all the students who were tutored fill out forms: 1) evaluating their tutors; 2) asking them how the tutor needed to improve; 3) asking them what could be done to improve the program. The evaluations were consistently good to excellent; however, as with many user evaluations, few helpful suggestions were offered. As Hawkins has found, it is very difficult to receive helpful evaluations or suggestions.

The Berkeley program gives tutors a lot of support. The directors say they try to give the tutors as much

individual attention as the tutors give their tutees. "The seminars, conferences, and other conversations with tutors and teachers provide the writing tutors with a supportive network. . . while they are entending [sic] themselves on somewhat hazardous duty" (443). Hawkins says, "Helping people to write means helping them to think, and tutors are likely to get involved in issues which deal with a writer's values and attitudes" (443). He believes this and the experience the tutors gain by teaching writing will help them when they meet their first composition class. Most of the tutors plan to teach after graduation.

The Berkeley training program is apparently effective. Hawkins says that the first quarter the Writing Center was established three tutors worked approximately fifty hours each. The Center has grown, and the number of tutors and tutorials has increased to the point that ten years after the Center opened, forty tutors met students for about 1,900 hours. The Writing Center has a staff of more than forty undergraduate tutors and four professional non-faculty personnel who work in a room that will accommodate one hundred people. Hawkins and his co-director, Rondi Gilbert, have trained as many as twenty tutors a quarter making the program one of the largest in the country. The training program would seem to require at least one, and possibly two,

full-time faculty members, or at least one full-time faculty member and one half-time member.

The flexibility of the training and the input from tutors would address individual problems and concerns and probably increase the tutors' confidence and make them better tutors. The fact that the professional staff and the tutors support and help each other would seem to further increase the tutors' confidence and ultimately result in better tutoring and probably better writing by the tutors. The Berkeley program appears to be one of the better training programs of those described in this paper so far. The way the directors work to build a community of tutors, teachers and staff should certainly promote collaborative learning, and that should promote asking questions and seeking the opinions of other faculty members and students. As the tutors learn more about issues and attitudes, they broaden their experiences in the world which, when synthesized and formed into thoughts and ideas and then transferred to paper, should promote better writing.

The apparent neglect of the tutors' writing is the only weakness in this program. But when the director meets once a week with each tutor and comments on each tutor's journals, the weakness is not very significant.

NASSAU COMMUNITY COLLEGE

A different situation existed at the Nassau Community College (Nassau) in Garden City, New York, when the Writing Skills Center was opened. Nassau is a commuter school and students come from lower-middle to middle class backgrounds. Paula Beck, director of the Writing Skills Workshop, says the decline in writing skills as well as the open admission policy, which occurred nationally in the late '60s, put a strain on the English Department's resources at Nassau. Consequently, the job of tutoring the unskilled writers became the responsibility of the newly established Nassau Writing Skills Workshop, according to Beck.

When she was hired, Beck says the Workshop was staffed by "one administrator-super-tutor (me), a secretary, and as many of the 65 full-time faculty as were willing to volunteer to tutor one hour per week every other semester" (437). As the demand for tutoring help increased, Beck looked for tutors from two sources: students in the Honor Society and students who had just finished a freshman composition course with a grade of A or B. The Dean of Instruction agreed that if Beck was able to find students who were able to tutor he would arrange to have the students processed as student aides and paid \$2.00 an hour, the hourly rate at that time. Now Beck faced two problems: first, finding the

students; second, training them to be tutors. Finding the students was a problem only because so many of the students at Nassau had other jobs. Freshman composition teachers recommended many students. Some of the recommended students were housewives who had returned to school on a part-time basis and liked the idea of getting involved in a "challenging educational activity." However, most of the recommended students were eighteen- and nineteen-year-olds anxious to get involved with school life and eager to make some extra money, as they improved their file of recommendations and received job training as well.

The biggest problem was how to train the tutors. Trying to find a time to get a group of students together for tutor training is difficult on the campus of a four year college when students live in dorms and are less apt to hold off campus jobs. For a community college which has no campus residences for students and with many of those students holding full time jobs away from the campus, getting a group of students together must be a formidable task.

At first Beck tried bi-weekly paid training sessions. "Here the main difficulty was scheduling. The only hours when all the tutors were free were 'club' hours when no classes are scheduled. Unfortunately, these are the Workshop's busiest hours. Having meetings

means closing the Workshop during a peak hour" (437). Also, Beck says, it was difficult to find enough tutors to meet the needs of the Workshop when they were hired as hourly workers. The solution, she decided, was to have the students registered in a credit-bearing course in composition. However, getting the course into the curriculum was not easy. First, the curriculum committee had to be convinced that student/tutors received instruction during the hours they worked in the Workshop. Next, the committee feared that if the tutors spent more time tutoring than in a structured class, other faculty might regard it as a cut in class hours for the teacher and that would undermine the faculty contract. "The course with all its required tutoring smacked to the committee of an education course, and community colleges, at least within New York State, are not mandated for any sort of upper level teacher-training courses" (438). Also, the course credits had to be acceptable at any four-year college to which the student might transfer after two years at the community college.

The course that finally evolved is required of all tutors and is called "Advanced Composition: Writing and Tutoring." It is a three credit English elective and the credit hours may be counted as English credits, required of all General Liberal Arts students at Nassau, or they

may be counted as humanities credits. One "lab" hour (presumably one hour a week) of tutoring is required in the course. Composition teachers recommend and send students to the instructor of the course. The students must have written permission to take the course, and the class is limited to twenty students. Students in the course are encouraged to sign up for as many as ten hours of tutoring a week and about half the class does. Many tutors return to work in the Writing Workshop even after they graduate or transfer from the college. All the tutors agree they would probably tutor much less if they were not paid.

The substance of the course is, according to Beck, "relatively simple in organization and structure" (438). It is structured similarly to the course required of peer tutors at Brooklyn College. Tutors write papers and critiques of each others' writing; they analyze some professional writing; they keep logs of their tutorial and classroom experiences; and they discuss tutoring problems and methods of dealing with them. Nassau Community College emphasizes discussions about grammar more than the course at Brooklyn, and Beck says this is done for two reasons: "First. . . I find that many of the tutors need some brushing up. Second, Nassau's tutors are often called upon to deal with serious grammatical deficiencies" (438). Discussions of



subjects, predicates, modifiers, subordination and coordination, and traditional ways of dealing with problems such as these, are part of the course content. Students in the course believe the lessons in grammar are most valuable not only because they, the student/tutors, learn new ways of correcting their own errors, as well as the errors of their tutees, but "they also see grammar in the light of style" (438).

Aside from the obvious educational and financial gains of the peer tutoring program, Beck sees as equally important the lessons tutors and tutees learn in human relations. She makes the point that the Workshop gives tutors and tutees a chance to meet and get to know people they otherwise might not get to meet or know. They learn, according to Beck, ways of helping other people and the attitudes that are conducive to the constructive exchange of ideas and information. She stated that tutees, when asked, said they preferred working with peer tutors rather than faculty tutors. Tutees believe it is possible for them to imitate the skills of the peer tutor whereas to imitate the skills of the faculty tutor is beyond them. Beck feels the peer tutor gains confidence as he or she builds confidence in the tutee. As she says:

Furthermore, most students with writing problems have had little experience with writing as an

authentic means of communicating their own thoughts and ideas. They seldom see writing as a means to clarify and objectify. Peer tutoring gives them a chance to relax and test their written communications on a reader who will respond immediately. And, too, a peer is likely to find the ideas and experiences of a tutee familiar, even to share them, . . . . This sympathetic response helps new writers get started and encourages them to explore new forms of expression (439).

This is virtually what Thom Hawkins said when he wrote of "a supportive network of human relationships" And Ken Bruffee says:

High quality relationships [one-to-one interpersonal relationships that peer tutoring accomplishes] of this sort are rare . . . .Through integrating students' intellectual development with a guided social process, the Brooklyn Plan replicates the intellectual collegiality readily available only in small colleges, and thus helps promote the intellectual and social maturing--the decompartmentalization--of students minds (Plan, 464).

These three noted educators, Beck, Hawkins, and Bruffee, believe the experience in human relationships which occurs in peer tutoring is as important as the critical

and analytical skills a peer tutor brings to the tutoring conference, but the skills required to make the experience a positive one are not inherent in the peer tutor; they must be learned. The peer tutor must be trained to recognize what the student/client needs as well as what the paper needs. Peer tutors need to know the process of writing and the mechanics of writing and in these skills they can be trained. On the other hand, if they do not know how to communicate these skills effectively, the training is incomplete. The peer tutor needs to be trained in working one to one with another student to make the tutoring experience successful and beneficial for both tutor and tutee.

The training program at Nassau is patterned after the Brooklyn College program, and Beck generously gives Bruffee credit for his help in getting the Nassau program started, but there is at least one notable difference: an emphasis on grammar. Beck points out that community college students frequently are "less self-confident, less verbal, less skilled, and less motivated than most four year college students" (439). The tutors report to her that the grammar discussions are some of the most rewarding discussions conducted in the tutor training program.

Certainly the requisites of Nassau Community College are much different from those of a four-year

college, and Beck has modified the Brooklyn program, designed for a four-year school, to meet the needs of Nassau, a two-year school. However, the reliance on peer tutors analyzing and criticizing each other's papers, which appears to be a problem in the Brooklyn program, remains a problem in the Nassau program. Beck does not explain how tutors are taught, or if they are taught, to interact with Workshop clients or how tutors learn to intercede in the writing process. She notes the benefits of collaboration between tutor and tutee, which have been mentioned to her by both tutors and tutees, but she does not explain how the tutor learns how to conduct a tutorial or find a tutoring style. However, she designed the program to meet the needs of Nassau, and it is doing as much, so the program is successful for that school.

#### SOUTHEASTERN MASSACHUSETTS UNIVERSITY

At Southeastern Massachusetts University, (SMU) Susan Glassman, director of the Writing Lab, designed a training program different from those discussed above. Students at SMU are not allowed to move into the dormitories until the weekend before school starts and, consequently, Glassman does not feel she can ask tutors to come a few days early for training. In this particular program, many of the new tutors do not start

working in the Writing Lab until the fourth or fifth week of school, so Glassman has to rely on experienced tutors to work with the three hundred or more students who come to the Lab during the first weeks of school. The reason for the large number of students coming to the Writing Lab during the first week is that SMU offers not only a "drop in" service but remedial writing students are assigned a specific experienced tutor for the semester. During the semester, the tutor and the remedial student meet once a week and the tutor goes to the student's regular composition class once a week. This program is called the Collaborative Learning Program.

To attract tutors from disciplines other than English, Glassman asks current experienced tutors to talk to friends whom they think would be interested in tutoring. She also asks as many faculty members as possible to recommend new tutors. Next, she gets the names of students who received an A in freshman composition and the names of all students who have English majors. Glassman writes a personal letter to each of the students inviting them to become tutors in the Writing Lab. She says, "Through the letters we were able to identify many new tutors who were never 'recommended' to us, particularly those who were not English majors" (124). This gives her a large pool of

potential tutors. These potential tutors must meet the following qualifications: a B average in English courses, or courses that require competence in writing; at least a sophomore standing; a recommendation from a faculty member; and good writing skills, attested to by a faculty member or by grades.

Glassman interviews all candidates to find out why they want to work in the Writing Lab, and to discuss the philosophy of the Lab. She explains to the candidates that tutors need to be dependable, be willing to learn on the job, and have a desire to help others. She says that by the time candidates come to inquire about tutoring, set up an appointment for an interview, discuss the qualifications for and demands of the job, and bring in a writing sample, only those who are truly interested remain.

Training new tutors is not done all at once, in one or two intensive training sessions, or even in a structured series of meetings conducted by the director because tutors arrive at the Writing Lab at many different times, often several weeks after school has started. Glassman solves this problem by using a handbook compiled by herself and some experienced tutors. This "Writing Center Staff Handbook" contains "information on the philosophy of the program, tutoring objectives, professionalism and commitment, policies and

procedures, methods and materials, study skills, and tutoring handicapped and ESL students" (125). This handbook is designed to give the tutors an overview of the program and furnish tutors with a guide they can refer to throughout the semester. In addition, Glassman has designed a series of self-paced individual activities which tutors can do on their own as time permits. The activities include "taking a writing diagnostic test, brushing up on grammar, becoming acquainted with the handouts, watching some of our audiovisual materials, reading books on writing theory and on working with unprepared students, and practicing responses to [sample] student essays" which are kept on file in the lab (125). Orientation to the Writing Lab is conducted by experienced tutors who explain procedures and show new tutors where materials, forms and other necessary items are located.

Experienced tutors participate in team tutoring. Glassman explains that each new tutor is paired with an experienced tutor, and the two work together for several weeks. First, the new tutor observes a few tutoring sessions watching how the experienced tutor approaches students, assesses problems in a paper, develops plans, begins tutoring, presents information, and uses various tutoring methods. Next, the new tutor becomes an active participant in the tutoring session. The new tutor

interacts with the student and the experienced tutor by offering suggestions; the tutoring session becomes a three-way discussion. "This aspect of the team tutoring is beneficial to all three participants, for it allows the new tutor to start tutoring gradually--he or she is not alone with the student during the first tutoring assignment; it makes the tutoring session a more interesting one for the student; and it makes the experienced tutor, who is being observed, improve his or her own skills" (126). In the last step, the experienced tutor helps the new tutor get started in a tutoring session then gradually lets the new tutor and the tutee work by themselves.

The Lab at SMU holds weekly workshops for the students assigned to the Lab. In order to accommodate the varied schedules of Lab students, workshops are repeated several different times during a week; Lab tutors attend these workshops as part of their working hours. Glassman believes that having students and tutors attend the workshops together helps students realize that their peers--even those who are tutors--must continue to review and learn. In addition, tutors get a better understanding of the questions students have about particular concepts and skills, and time and money are saved by using these workshops because one senior staff member uses one working hour to teach



several students and train several tutors. First semester tutors are required to attend workshops to review grammar and usage; second semester tutors attend workshops on study skills and specific types of writing. Other workshops include: taking notes; writing exams; writing a research paper; writing book reviews; writing about literature; and resumé writing. The workshops also provide an opportunity for tutors to receive supervised practice in explaining material to the students.

Another part of this on-going tutor training program is the weekly meetings for the tutors. The purpose of the meetings is to give tutors an opportunity to get to know one another and to discuss common problems. Because the tutors have different class schedules, they have difficulty finding a common meeting time. Therefore the weekly meetings, like the weekly workshops, are held at several different times a week. At the beginning of the semester, the time for the main weekly meeting is established. It is a time when most tutors can attend, and the Director conducts this meeting. Then the director selects a senior tutor to lead the other meetings for tutors unable to attend the first meeting. These meetings are limited to fifty minutes so much information must be shared in a relatively short period of time. During

these meetings, tutors can share ideas, information, methods, seek advice or ask questions.

The first meeting of each semester, according to Glassman, is a time when tutors get to know each other by participating in several ice-breaking activities. The next two or three meetings are spent role playing and tutors act out situations they might encounter. The non-participants evaluate the "tutors" in the role playing and offer alternative solutions to problems. For example, some of the situations that may be "acted out" concern the student who doesn't want to be at the lab; the independent student; and the bored student.

In later meetings, each tutor is asked to read and report on a book about tutoring methods. This results in discussions about methods of tutoring. For other meetings, copies of student papers are distributed ahead of time and at the following meeting tutors discuss the problems of the individual papers, how to critique the papers, and how to improve them. To simulate real tutoring sessions, at some meetings tutors are not given the papers in advance but are asked to comment and critique the papers after one quick reading. Most of the time, in actual tutoring sessions, the tutors will have to make immediate judgments on students' writings. At some meetings the entire staff is asked to write brief papers which are critiqued and analyzed in small

groups. Glassman says, "Because both new and experienced tutors attend these meetings, they provide an opportunity for much sharing of ideas. Experienced tutors can often pass on 'the tricks of the trade', whereas new tutors bring fresh ways of approaching existing problems" (127).

Tutors are given brief assignments in addition to completing the self-paced study program. First, tutors are asked to keep a log or journal of their successful tutoring strategies, such as an approach to a student's problem, or a method of teaching a writing skill. Second, from time to time tutors are asked to develop exercises for handouts. These might include exercises on such topics as subject/verb agreement, sentence fragments and run-ons, all of which would be added to the exercise file in the Lab. Also, tutors might be asked to write paragraphs which illustrate unity, coherence, use of detail, and the topic sentence.

As a final important aspect to tutor training, Glassman addresses supervision and evaluation of tutors. She believes that supervision should be kept informal and relaxed. "If tutors have been carefully selected and made aware of what is expected of them, most will not need the close supervision that might often make them feel uncomfortable . . . . Tutoring should be supervised to the extent that someone is always

available if a problem arises or a tutor has a question" (128).

Another way to supervise tutors, Glassman suggests, is to meet with each one informally to find out if he or she has any problems or questions. Asking about the progress of specific students whom the tutor has been helping, will give the supervisor an idea of the effectiveness of the tutor. At SMU, each tutor has a Writing Lab Folder for each tutee he or she sees on a regular basis. The folder includes an activity record (a record of what happens in each tutoring session) and the tutee's work. These folders are checked periodically by Glassman, and they provide an indication of how well a tutor is working with a tutee. Finally, Glassman says that "if the supervisor is in the lab, or around all the time, he or she can observe much about the quality of tutoring and instruction" (128).

Sue Glassman says she meets with each new tutor during the fifth, tenth, and final week of the semester and with the experienced tutors during the seventh and final week. Before each meeting, she asks each tutor to evaluate his or her experiences in the Lab.

"They comment on the initial training program, the workshops, the tutors' meetings, the supervision, the objectives for both tutors and tutees, the materials, their least and most favorite

activities, and the learning experiences they have had as a tutor. Also, prior to the meeting, I evaluate each of the tutors on their dependability; the quality of their tutoring, their knowledge of the subject matter; their attitude towards students, other tutors and supervisors; their creativity; their leadership qualities and willingness to learn on the job and to accept new responsibilities" (129).

These evaluations make the tutors aware of what is expected of them and makes them think more about their experiences, and, in turn, the tutors' evaluations make the supervisor more aware of how the tutors view the Lab. Sometimes the tutors have ideas for improving the service or ways to make the Lab and the service more effective.

This particular training method seems chaotic and cumbersome. When all tutors do not enter the program at the same time but can start as much as several weeks apart, keeping track of each tutor's training would be extremely difficult. Also, it seems to require an inordinate amount of the tutor's time for activities other than tutoring, especially experienced tutors. No other program requires tutors to attend classes with their tutees and it is unclear what benefit is derived from having tutors do this. The program does allow for

great flexibility and certainly invites active tutor participation in the meetings. This program would seem to require, at a minimum, the full time of at least one faculty member or some other supervisor.

Glassman calls her program a way to train tutors on a shoestring. She says her budget is very small. In a telephone conversation with Dr. Habicht, Chairman of the English Department at SMU, it was learned that the Writing Lab is partially funded through grants. One way Glassman stretches her funds is by having some tutors paid through the Work-Study Program at the school. Another method she uses is to give academic credit to other tutors through a contract-learning program in which tutors can earn from one to six credit hours depending on the number of hours worked in the lab. Credit hours can be applied toward English or free-elective requirements. Tutors receiving credit hours are not paid.

The training program at SMU is very different from any of the other programs discussed. No other program has tutors beginning their training in the Lab several weeks after school has started. Glassman's use of experienced tutors to train new tutors and to conduct some of their meetings would be helpful when directors have limited time. However, a better solution to the problem would be to have all tutors enter the program at

the same time. Also, assigning a tutor to each remedial student would not be cost-effective for most schools, but this program was designed for Southeastern Massachusetts University to meet the needs of the students and the school and, according to Dr. Habicht, it is effectively meeting their needs. Dr. Habicht said some tutors return to work with students even if they do not receive a salary or academic credit. Several graduates have returned as guest speakers for the tutors' meetings and one point the graduates stress, according to Dr. Habicht, is that the experience gained in the Writing Lab helped them get jobs after graduation. Dr. Habicht did not mention how the tutoring experience helped graduates acquire jobs nor did she say what types of employment the graduates obtained.

#### DRAKE UNIVERSITY

The problems caused by the open admission policies of the late 60s and early 70s, which many schools were trying to solve, were also present at Drake University. With the less restrictive admission policies and with high schools placing less emphasis on communications skills, many students entered Drake with poor writing abilities. At that time, a writing sample was required of all incoming freshmen and the deficiencies in writing skills became painfully apparent to faculty members of

the English Department. To help solve the problem of poor writing skills and to improve students' writing skills, a Writing Clinic was established in the early '70s by two faculty members of the English Department. The Clinic was designed to be a service for students who needed remedial help with writing. Students served were, for the most part, freshmen and came mainly from freshmen composition classes. However, in 1973 instructors in English 1 (freshmen composition) required students with severe writing deficiencies to work in the Writing Clinic. A member of the Writing Clinic had to send a form to the instructor stating that progress had been made toward eliminating the deficiencies before the student could receive credit for English 1.

As the demand for remedial help increased, the English Department proposed and instituted a course in remedial writing to be taught by Writing Clinic personnel. The course was called Developmental English and was required of students in the Transitional Services Program, as well as any other students, who exhibited severe writing problems. It was an elective, carried two credit hours and was considered a prerequisite to English 1. Each student was assigned to his or her own tutor for the semester. This Developmental English course evolved into English 15 which is still offered but not required. Recently,



English 12, a writing course for international students and taught by Writing Workshop tutors, has been added to the schedule of courses in the English Department.

The Clinic, now called the Writing Workshop, began to attract more and more composition students, as well as students from other departments, and the Workshop staff had to be expanded. Graduate students were hired as graduate assistants to work as tutors in the Workshop. In 1984, Thom Swiss, the Director of the Workshop, proposed a course in the English Department for undergraduate students which would allow the students to work in the Workshop as tutors. At the same time, the student/tutors would learn current theories in writing and the writing process as well as some teaching methods. This course, "English 195, Writing Workshop Pedagogy," was the start of the peer tutoring program at Drake. To be admitted to the course students must be good writers (usually determined by a member of the English Department), be recommended by a faculty member, and be interviewed and approved by Professor Swiss. Students are usually juniors or seniors (although several sophomores have been accepted) and they may take the course for one or two credit hours depending on how much time they want to spend working in the Workshop. The course may be repeated until four credit hours have been accumulated.

New tutors are usually selected in the spring semester and start working in the Workshop the following fall semester. During the intervening summer, tutors are expected to study the Workshop Handbook. The Handbook includes material to acquaint the new tutors with the writing process and tutoring styles. It also contains articles about tutoring and a few sample student papers with tutor critique sheets.

Training is accomplished by two lengthy (two and three hours) and intensive meetings either prior to or during the first week of the semester and by a series of meetings during the semester which are arranged at the discretion of the Director or when the tutors feel they need to meet. The training schedule is kept very flexible and loose because the needs of the tutors change with each tutor. Some may come into the tutoring program with extensive experience in working with other students, while some may have no experience at all. Some may have thought about the writing process and analyzed their own processes at length while others may have taken the process for granted and given no thought to how they write.

After the first two, meetings are not held at regular intervals but occur when the Director or the tutors request a meeting. The agenda for these meetings will vary from discussing current theories in tutoring

or appropriate and interesting articles about tutoring, to how to work with a specific student or how to approach a recurrent writing problem. Between meetings, tutors work together when the situation merits more than one tutor, and, at times, they will discuss individual tutoring experiences with each other, especially if the experience has been a challenge in some way.

Usually, there is some peer tutor staff "carry-over" from year to year and one or two experienced tutors will remain on the Workshop staff and will be available to answer questions and give advice. Having experienced tutors on the staff is especially helpful when it is not possible to have a full-time director. The Drake Writing Workshop is small and the Director must teach other classes in addition to Workshop duties. The Drake program will be discussed in the next chapter.

In answer to questions posed earlier, yes peer tutors are practical and they are effective. In her book A Guide to Writing Programs, Haring-Smith surveyed 131 colleges and universities. Of that 131, 108 had peer tutor training programs.

Peer tutors do not have to be experts in the subject areas they are tutoring, but they should be knowledgeable. Brooklyn College selects tutors in part on the basis on their writing ability. Berkeley selects tutors who are "competent" writers as attested to by a

member of the faculty. Berkeley also has tutors write a 500 word essay before they are selected for tutoring. Oberlin wants tutors who are "knowledgeable and helpful." SMU accepts tutors who are recommended by a faculty member, but the tutor must have a B average in English. Nassau selects tutors who have an A or B in freshmen composition.

Tutors in all the programs must be good writers but they may not know what constitutes "good" writing. However, this can be taught to them in the training course.

How a training program is designed and what shall be emphasized is left to the discretion of the director. Training programs are like any course an instructor might propose. How the course is prepared and conducted is the responsibility of the instructor and what he or she visualizes as the goal of the course. Directors of workshops consider their expectations for the workshops and how the workshop may best meet the needs of the students of the school.

Because directors of workshops may change, the more flexible a program can be the better it is. If the program is too structured, it will have to be completely redesigned to fit a different director's vision for the workshop and the school. If the program is flexible, a new director can assume the responsibilities of the

workshop and the training program with no difficulty.  
The new director can initiate a new program without  
creating problems because the existing program is  
readily adaptable.

## CHAPTER FOUR

### PEER TUTOR TRAINING PROGRAM

The tutor training sessions described in this chapter took place during the fall semester of 1987 at Drake University. That fall the Writing Workshop was faced with an entire staff that had no, or very limited, experience. The training program for the fall semester incorporated into the existing program components from other training programs (for example North's "composing locations," tutor journals, audio taping and video taping) and new features, such as ESL, not found in other programs.

Three new tutors were involved: one undergraduate (Sarah), and two graduate students (Greg and Steve). The undergraduate and one graduate tutor had no previous tutoring experience; the other graduate student had received some experience at his undergraduate college. Greg and Steve had applied for fellowships and were selected from all other applicants by a committee which included Professor David Foster, the Director of Graduate Studies in English, and Professor Thom Swiss, Director of the Writing Workshop. Sarah was recommended by a member of the English Department and

was selected from several candidates by the Director of the Writing Workshop.

The objective of the tutor training program for the fall of 1987 was to achieve the following goals:

1. to instill and build the tutors' confidence in their ability to help other students with writing,
2. to make tutors aware of writing as a process and give them methods of intervening in the process,
3. to make tutors knowledgeable and comfortable with the tutoring process,
4. to make tutors aware of the special writing problems of ESL students and help tutors find ways of solving some of those problems.

The agenda for each training session was established at the beginning of the semester and followed a progression from what was considered most important for tutors to learn to what was least important. Tutors progressed from learning about the writing and tutoring processes to learning about themselves. Although the agenda for each training session was established at the beginning of the semester, the meetings were kept flexible so that at any time the tutors could change the focus of a particular meeting.

## FIRST TRAINING SESSION

The writing process, the tutoring process, the Workshop

When the new tutors met for the first training session they were not acquainted with each other and were, consequently, not at ease with one another. The tutors relaxed as each introduced him or herself, and they became better acquainted by asking each other questions about schooling and interests outside of school.

The incoming staff of new tutors had little or no training in working with the process of writing. All of them had their own processes but they hadn't thought of writing as a series of steps or recursive actions. Also, the new tutors had little or no training in working with students in a tutorial situation. It was of primary importance, therefore, to first teach tutors to understand the writing process and second, to train them in ways to interact with students who would be coming to them for help during any phase of the process.

The purpose of the first training session was to study the writing process and to acquaint new tutors with tutoring styles and ways of interceding in the writing process. They also needed to learn the general mechanics of the Writing Workshop.

At the beginning of this first training period, tutors were asked to do a free-write on the subject of



"How I Write" so they could know and understand their own writing process. The purpose of this writing assignment was to make the tutors aware of how students, and the tutors themselves, feel during the writing process. The tutors were sent to different offices and asked to write for one half hour. When they returned to the Workshop they were instructed to finish the papers so they could be used for practice tutoring sessions during the next training period. Having just finished the prewriting and writing part of the process, the tutors were prepared to discuss the process itself.

Without discussing the writing just finished, the tutors were asked how they felt while they were writing. Some questions asked to elicit their feelings were: what difficulties do you have with writing? how does the writing process work for you? are you confident about writing? are you frustrated? always competent? always sure of what you want to write? how easy is it to generate material? how do you feel about rewriting? revising? editing? what bothers you most about writing? The questions were meant to make the tutors think about their own attitudes toward writing and the writing process so they could better understand the attitudes of their students. The responses of the tutors varied, but all agreed they were not always confident and were frequently frustrated when they were writing.

Following this discussion of individual attitudes and ideas about writing, it seemed appropriate to discuss the writing process in general. For this discussion, the tutors were given copies of Donald Murray's "The Composing Process," and Janet Emig's "Dimensions of the Composing Process among Twelfth-Grade Writers: An Outline" (Appendix A). These articles were used to show tutors two theories about the writing process and give them an idea of how different writers use the writing process. The tutors were aware of a writing process but had not seen the process so definitely defined as Donald Murray explains in his article. Murray explains the process by dividing it into three different categories of actions. Prewriting is collecting, connecting and rehearsing information, either mentally or on paper, and this action is followed by writing a draft. The action of rewriting is a process of developing, clarifying, and editing. Murray emphasized that there is a process to writing a paper, and that how a writer writes is as important as the finished product. With Murray's explanation, the tutors could see more clearly the relationship of the process to the product. Emig's "Outline" is more detailed and needed more study by the tutors. Emig explains prewriting, writing, and rewriting, so to speak, but she deals more with the initial composing aspect of the

process. She does not detail rewriting in any length and views it more as a "reformulation" of information. In comparing the two articles, Murray believes "the writer anticipates a reader's questions" while Emig does not mention a writer's concern about the reader.

Tutors were next given a series of handouts explaining different tutoring styles (Appendix B). These styles included teacher dominated, (tutor, or teacher, does most of the talking); student dominated, (student does most of the talking); and equal participation (an equal amount of time used by both tutor and student). It is necessary for the new tutors to be familiar with different styles of tutoring because any one style may be helpful for different students in different stages of composing. Also, if the tutor is relying too heavily on one style rather than another, he or she should be aware that some students may not respond well to suggestions made by the tutor. The new tutors were reminded that first they must find a style that is comfortable for themselves and then work with that style, modifying it as necessary when they become aware of how their style affects the clients of the Workshop.

During the second hour, two former tutors arrived and demonstrated how they worked with students. One tutor acted the part of a difficult student who didn't

believe she had problems with writing and didn't want to be in the Workshop; the other tutor acted the part of a frightened student who believed she could not write well at all and was sure no one could help her write better. The two demonstrations were good examples of typical clients seen in the Workshop and gave the new tutors a slightly better idea of what was expected of them and how they might approach their new duties.

Next the experienced tutors gave the new tutors a few tips in working one-on-one with student/clients. The tutors with experience stressed the importance of saying something good about the paper before making any other comments. They also stressed that first impressions are often lasting impressions, and the success of a client's visit may rest on the first impression given by the tutor. This includes the visual effect (body language) the tutor creates when he greets the student/client for the first time. Other tips given by the experienced tutors were that the student should sit next to the tutor; that a student should be asked to read a paper aloud to the tutor, or the tutor should read the paper to the student; that a tutor should discuss focus and organization before dealing with grammar and punctuation and the tutor should never use a red pen but should keep a supply of pencils near by.

After watching the tutoring demonstrations, and

when the experienced tutors had gone, the tutor trainer conducting the training sessions and the tutors held a general discussion concerning what a tutor can do when intervening during different stages in the writing process. The term "discussion" is used loosely here because the trainer did more talking than the prospective tutors.

There are numerous methods a tutor may use to help students locate a topic as the students start the prewriting stage. The tutor can ask questions of students and narrow the focus of the questions as the students' responses seem to indicate interest in a particular subject or event, which almost always happens as students talk. The students, however, cannot always recognize what they seem to be interested in without being questioned and shown what their interests are. Another method of finding a topic is free writing. If students have an assignment, the general topic will probably be loosely directed by the assignment, but the tutor can use free writing to focus on a more specific topic. Other generative methods - such as brainstorming, mapping, using three by five cards etc. - were given to the tutors via handouts, and these handouts can be made available to students if the tutor thinks any one would be of value (Appendix C).

After the discussion of prewriting, the tutors were

given an explanation of Thomas Reigstad's "higher order of concerns" and the "lower order of concerns" (Appendix D). The higher order concerns focus on thesis, voice or tone, organization, and development; the lower order concerns sentence structure, punctuation, usage, and spelling. Students frequently come to the Workshop convinced the only problem with a paper is punctuation. Just as frequently, punctuation or grammar is the smallest problem in the paper. The tutor has to be careful not to impose his or her own thesis or organization on the paper because it is the student's paper. Ultimately, the student is responsible for the content of the paper. Tutors were given some suggestions on how to avoid taking over the paper. They can ask questions of the student: "What are you trying to say here?" "Explain what you mean without looking at the paper." "This doesn't exactly follow this." "I'm confused." There are a number of other questions that can be asked that will not offend the student or make the student defensive.

During the "writing" part of the process, the tutor should be concerned with what Reigstad calls "higher order concerns." Reigstad lists these concerns in a priority order with "thesis or focus" as the first priority. This is followed by "appropriate voice or tone," "effective organization and structure," and

"adequate development." Although the student may not consider these priority concerns, weakness in any one of these areas can cause a paper to be ineffective.

Pointing out the ineffectiveness of a paper to a student who has worked hard on the paper is a difficult and delicate task. The "higher order concerns" are the problems a tutor should address first when the student has a draft of a paper. They are problems that must be addressed carefully because it may mean rewriting the entire paper, or reworking a substantial portion of it, and that is something most students are reluctant to do. Even if the student considers the paper nearly finished, if there is a weakness in in any one of these "concerns" that weakness should be explained to the student.

Usually when working with the "higher order of concerns," the tutor would be wise to stress only one or two problems in the paper and not try to correct all major problems at once.

The "lower order concerns" should be considered last. Reigstad's "lower order concerns" are "awkward or incorrect structure, incorrect punctuation, poor or incorrect usage, and misspelled words." Many student writers consider these problems to be most important and most serious, and not infrequently, they are considered, by the student, to be the ONLY problems in the writing. Sometimes, "lower order concerns" can be addressed as

the tutor is dealing with the more serious considerations of the writing, but punctuation, grammar, spelling shouldn't be allowed to interfere with the greater problems listed in the "higher order concerns." The "lower order concerns" can be handled after rewriting and the paper is ready for a final editing before the final draft is written. When training tutors, it is necessary to remind them that it is best to concentrate on three or four of the most common punctuation errors found in the paper rather than discuss, for example, every way to use the comma or how to use the dash effectively when the dash has not been used.

The tutors were urged to become familiar with one or two standard English handbooks for help in discussing rules of punctuation with students. Experienced tutors in the Workshop agree that the best, and most lasting, way to teach punctuation is by discussing with the student the rules that have been misused or abused in the paper the student brought to the Workshop. It is much better than merely correcting the error. If the tutor corrects and doesn't explain, the student probably won't recognize the same error when it occurs again.

Tutors also were told that working with a student whose paper is ready for an editing session is a good time to give the student some tips on effective



proofreading. Some helpful suggestions a tutor may make are: reading the paper aloud, having someone else read the paper aloud, reading each paragraph backward either sentence by sentence, or word by word depending on what the student wants to look for - sentence by sentence if clear sentence structure, with no awkward phrasing or imprecise word choices, is a consideration, and word by word to check for misspellings. The tutors may eventually develop other ideas and methods to help students as they work with them.

By this time, one and one-half hours of the first training session had elapsed and the tutors were somewhat overwhelmed by the amount of information they had received and by the responsibilities they were being asked to assume. The next part of the training did little to restore their confidence. The tutors were given two sample papers to critique as a group. They were reminded of the "higher order concerns" as they read the papers. They were reluctant to begin discussing some of the problems in the paper, in part because they weren't confident of their ability to recognize serious problems in a paper and in part, because they were not yet comfortable with each other. One tutor finally cited the organizational problems of the paper while another noted the lack of focus. All the tutors, however, needed to be prodded to make

suggestions to correct these problems. As the critiquing progressed, the tutors relaxed and when grammar and punctuation problems were finally discussed they felt more comfortable. The discussion of the second paper was better but the tutors were still not confident in addressing organizational or voice problems. They felt more comfortable with punctuation errors, probably because these are rule-governed and the tutors did not have to rely so much on their own judgment.

At Drake, Workshop tutors have responsibilities other than tutoring. The Writing Workshop advertises its services by sending notices to most faculty members telling them about the Workshop and suggesting that a Workshop tutor might visit any class to explain what the Workshop does. Consequently, during the first few weeks of the new semester, tutors make class visits whenever they are asked. New tutors must be given some idea of what to say to classes, so a handout with a suggested dialogue was given to them (Appendix E). The group discussed what to say and what not to say at these visits.

Early in the semester "advertising" also involves calling selected professors to remind them of the Workshop's existence and the services offered to all disciplines. (At the second meeting each tutor was

given a list of names of professors to contact.)

Another handout with a suggested conversation was given to the tutors to help them with the first few telephone calls (Appendix F).

The last part of the first training session was spent discussing housekeeping chores with the tutors. They were instructed as to the importance of keeping all records, which records to do first and where all materials are located. Also stressed was the importance of letting instructors know when a student has been to see a tutor in the Workshop, as well as the importance of letting an instructor know when a referred student does not come to the Workshop.

At this point, the undergraduate tutor was allowed to leave and the graduate tutors learned about the requirements of English 12 and 15, which are courses they would be teaching. English 15 is for American students; English 12 is for international students. Students in either course are expected to complete 15 sessions with the tutor during a semester. The tutoring sessions with the English 12 and 15 students are an hour whereas most regular Workshop tutoring sessions are scheduled in half-hour increments. Teaching English 12 or 15 is different from client tutoring because the tutor is responsible for a series of writing assignments that the tutee must complete, and the courses are

credit-bearing courses. New tutors had no experience teaching or generating assignments, so to alleviate some anxiety they were given a sample syllabus with an explanation of assignments (Appendix G).

The hour sessions for English 12 and 15 allow time for the student to work at prewriting and rewriting while the tutor supervises: observing the student's writing process in "action" helps the tutor understand how the student uses the process. The hour session also permits the tutor a better opportunity to know the student which is both an advantage and a disadvantage. A tutor can help a student with his or her writing more effectively when the tutor knows what tutoring style the student will best respond to, but, because this tutoring class is possibly the only one-on-one experience the student will have, he or she may confide in the tutor and treat him or her as a counselor, and this can create an uncomfortable situation for the tutor and eventually for the student.

English 12 and 15 are valuable courses but some students take the courses lightly. Because both courses are one credit courses, and students meet the "teacher" (the tutor) once a week in the "teacher's" office, students sometimes believe they may miss several meetings without any penalty, or they may assume that it is not necessary for them to complete assignments. For

these reasons the tutor must establish what is expected of the student at the beginning of the semester, and then keep firm control of the sessions. Tutors were given a copy of the letter that is given to all English 15 students when they make their initial contact with their assigned tutor. They were also given copies of forms to be sent to students who miss one or more sessions (Appendix H). In addition, tutors were shown two ways in which to record the visits of each student and make a note of his or her progress: one, by using forms prepared in the Workshop to record what was done at the tutoring session and what the next assignment will be; two, by summarizing the sessions in a journal.

The tutors had been given an article, "Is Gentran Taking the Peer Out of Peer Tutor?" (DeCiccio), to read before the next meeting (Appendix I). They were also asked to keep journals reacting to the entire Workshop experience, both their frustrations and their accomplishments (Appendix J). Tutors were also asked to write a paper at the end of the semester reacting to their workshop experience.

When tutor training must be done quickly, in this case one three-hour session and one two-hour session, it is almost impossible for tutors to feel confident about meeting Workshop clients. However, when tutors will be seeing and tutoring students within a few days of the

training sessions, they must have some idea of what to do, but it is confusing for the tutors because they have so much information given to them right away. In this particular training program, tutors were given too much information and they had too little time to process it. Much of the information was lost by the tutors after a few days making this type of training somewhat redundant because much information had to be repeated. However, the tutors retained enough information to make them a little less apprehensive about their approaching tutoring sessions. Between the first and second training sessions, the tutors had a chance to become familiar with their surroundings, the forms, and some of the routine functions of the Workshop.

## SECOND TRAINING SESSION

### Role playing

To begin the second training session, which was held three days after the first and lasted two hours, the tutor trainer and the tutors discussed the writing process. Tutors were asked how they went about writing a paper or a letter. Each tutor had a different method of starting a paper and rewriting one. One tutor "thinks" a paper through before starting to write, another does a lot of free writing. This led to a discussion of how to help students get started with a

writing project. Sometimes students need to verbalize what it is they want to write about so tutors must know what questions to ask.

As a group, Murray's description of the writing process was discussed. His explanation of the process as one of "collecting, focusing, ordering, drafting and clarifying" is easy to follow and the tutors were able to fit it to their own writing processes without much difficulty. Also discussed was the Young, Becker, and Pike description of the writing process. Young, Becker and Pike was more difficult for the tutors because their description of the process as being "exploration, incubation, illumination, composing, reformulation and editing" seemed cumbersome and overly detailed to the tutors. However, the tutors realized that some students may use this process, or a close approximation, so they wanted to know what to do when students came to them for help.

The tutors had been thinking about and analyzing their own writing processes in view of the theories we discussed. They better understood their own processes, which they had taken for granted, after discussing Murray and Young, Becker, and Pike.

To help the tutors see how they may intervene at different stages of any writing process, Stephen North's explanation of "composing locations" was used. In his

tutor training course, he offers new tutors "... a list of kinds of tutorials to help them think about composing 'locations,' with warnings that composing is not a neat linear process, and that 'locations' can be pretty idiosyncratic" (435). His definitions of "locations" and his explanation of what a tutor can expect at those locations helped the tutors understand what to expect from their students.

**Invention/discovery:** The writer is fishing around for ideas, or a persona, or a conception of audience, or some idea about form. May take place at any time during the composition of a piece, though academic writers work hardest at it at the beginning.

**During Writing:** The writer is actually drafting. Often a tutor has nothing to contribute. It is possible to collaborate given really solid rapport.

**Revising:** The writer and tutor agree that text is a changeable draft. Tutor's job is to provide writer with a "view" of the text emphasizing areas the writer has



- specific concerns about.
- Editing: Writer sees draft as complete except for proofreading. Tutor's job to help writer find, record, and correct surface feature errors. Writer must be held progressively responsible for the work in these conferences.
- Evaluation: Writer sees draft as complete, wants tutor's "grade" estimate. In most writing centers, such conferences are forbidden and steer into meta-conferences.
- Meta-conference: Discussion shifts to a "higher" plane, addressing the writing process in general. Often takes place in the face of an unsuccessful paper: "I don't understand how I could get a 'D'!" Tutor's job is to lead the writer in reflections on the composing process, and to suggest alternatives, ways of changing.

With these suggestions, the tutors had some idea about what to do at different phases of the writing process and they felt a little better prepared to intervene in

the process at whatever point the writer may be.

After this discussion, the tutors and the tutor trainer worked in groups of two critiquing each other's papers. Each tutor had an opportunity to be student/client and student/tutor while the other tutors observed. The tutors, again, were a little uncomfortable with each other and with the process of critiquing papers. Their discomfort created an opportunity to suggest that a first-time student/client might feel as uncomfortable as they were at the moment. The tutors were more comfortable in the role of the student than in the role of the tutor because they knew what to expect as students and they were exploring new ground in their role as tutors. Having the trainer participate was important because it shows that experienced writers can have difficulty too. At the end of this training session, tutors were given two more student papers to read and critique on their own time.

### THIRD TRAINING SESSION

#### ESL students and the writing process

During the third training session, which occurred two weeks later and lasted one hour, the tutors listened to tapes of a tutoring session with an international student. At the same time, they read the papers that were worked on during the taped session. The student

was Malaysian and this was the tutors' first exposure to a paper from an international student. The idea of working with international students is discomfoting to some tutors because they are afraid the language and writing problems they will encounter will be different than those of American students, and tutors are not sure how to address the problems. This particular international student had some problems typical of students for whom English is a foreign language, for example, verb tense, verb form and use of definite and indefinite articles. Problems with correct use of the article are most common in Oriental-based and Semitic-based languages. The tutors followed the taped conversation while reading the student's paper. They could see the problems but couldn't immediately cite rules to explain how to correct the problem, and international students like to know the rules of grammar and punctuation. This was an appropriate time to explain in more detail the structural differences in some languages. To help the tutors understand that international students frequently organize their paragraphs and, consequently, their papers differently than American students, the paragraph structure of some different languages needed to be explained.

International students do not take English 1 (freshmen composition) or English 12 (a writing

(freshmen composition) or English 12 (a writing tutorial) unless they have a TOEFL (Test of English as a Foreign Language) score of over 500, preferably 525. The TOEFL tests grammar, reading comprehension, and listening skills ability. The test is designed to measure the degree of understanding the international student has of spoken and written English. The biggest problem for most students is writing English because international students do not have extensive writing experience in their second language, and English paragraph structure is often different than the paragraph structure of their first language. The English paragraph follows a straight line of development. It begins with a topic sentence, or a main idea, and develops subdivisions that support and develop the topic. An Oriental paragraph develops in a circular pattern. It will go around the subject before getting to the point. Semitic paragraphs follow a parallel line of development with many complex digressions interrupting the development. Romance-based languages follow a paragraph development similar to the Semitic in that digressions interrupt the direct line of development that occurs in the English paragraph. It will help the tutor-teacher to know how different cultures structure paragraphs because this reflects the way the people of the different cultures think. This

knowledge is important to the tutor-teacher because the international student must be taught how to think, and therefore how to write, the "English" way.

When working with international students, it is important to work on logical development and paragraph structure first. To many people in other cultures, our direct approach from point A to point B doesn't seem logical or polite. In some cultures it is thought that our direct movement insults the intelligence of our audience and doesn't allow the audience to think for itself. Middle Easterners, for instance when using their first language, want their audience to see all aspects of the point they are making so when they write in English they overstate their message with a series of parallel constructions and by joining sentences with coordinating conjunctions. Their pattern of thought, and of writing, is associative and uses compound structures while English is analytical and uses subordinating clauses in its structure. Because students from the Middle East do not move as quickly from the point of the paragraph to the conclusion as American students and because they show the topic of the paragraph from several different aspects, English paragraph boundaries may be difficult for them.

Teaching international students to write an English paragraph is best done with an understanding of their

linguistic and cultural background. The English method of writing is not the "correct" method, nor is another language's method of forming a paragraph wrong. This is the most important point the teacher of ESL (English as a Second Language) students should remember.

One way to teach international students subordination is to have them do sentence combining. This can be done by using the Writer's Option, or any book that explains sentence combining, or by using one of the worksheets in the Writing Workshop file, or the instructor may write simple sentences from the student's essay and work with the student's own writing.

Some of the most common grammar and punctuation problems of international students are subject/verb agreement, verb tense, idiomatic uses of prepositions, definite and indefinite articles, inappropriate use of commas and, probably the most common problem for many international students, spelling. Tutors can solve most of these problems for international students as they are solved with American students: by explaining and giving rules.

When discussing the special help international students require, tutors learned that the two most difficult grammar problems for many international students are use of the article and the preposition. The degree of difficulty with any grammar or punctuation

problem will vary according to the structure of the student's first language. For instance, Oriental languages do not have articles, so use of the article creates a greater problem for Asian students than students whose first language is Romance-based. Tutors were warned they will frequently have to remind Asian students of the need for articles. Students whose first language is Semitic-based have difficulty with the indefinite article but not the definite article. Their languages (notably Arabic) have a "... morphological marker . . . [for the indefinite] article, [but] it is usually unspoken and unwritten, so indefiniteness is indicated by the absence of the definite article" (Thompson-Panos, 614).<sup>1</sup> Arabic students also have verb tense and verb form problems especially in subordinate clauses. Both the tutor and the student can become confused when the tutor tries to explain that an English sentence can have a verb in the past tense in the main clause and, at the same time, have a verb in a progressive tense in a subordinate clause in the same sentence. This is especially difficult for Arabic students because their language is very aspectual. "While English can combine a number of tenses with simple, perfective, and progressive aspects, Arabic

<sup>1</sup>This article and other ESL information can be found in Appendix K.

makes two basic distinctions: the perfect and imperfect aspects. The perfect is used to describe a completed action (frequently in the past), while the imperfect describes a situation not yet completed (often in the present or future)" (Thompson-Panos, 615). Mixing tense and aspect can be very confusing for international students whose first language lacks one or the other. Also, students who speak a Romance language, notably Spanish, will frequently use a personal pronoun where none is required (for example "My father, he is a very funny man."). In addition to this, Spanish-speaking students are accustomed to spelling phonetically and spelling in English is a particular problem for them.

After this discussion the tutors were shown the Workshop handouts that explain most of the rules for use of the article and ways to teach use of the article. Tutors can give the student a copy of the handout to study, or they may use it to isolate a specific area of use with which the student is having difficulty. To reinforce correct usage, the tutor may write several sentences and omit all articles then ask the student to insert articles where they are required. There are many rules governing the use of the articles and the Workshop handout is useful when explaining some of them. If students know the rules governing the particular problem being addressed, they will learn by practice, and they



will learn most effectively if they can work with their own writing.

Trying to teach accepted use of prepositions is very difficult. The Workshop has a handout that explains some common uses but prepositional use changes with colloquialisms and slang. The tutor must try to explain the reason for a particular prepositional usage but when Americans say they walk "on" the sidewalk but "in" the street and "through" the alley, explaining and understanding is difficult. The only solution is for the tutor to refer to a standard English handbook.

This third training session lasted an hour and not all of the most common writing problems that international students have were addressed, so this part of the training was carried over until the next meeting. The tutors commented that knowing about the organizational processes of other languages was helpful and interesting. The next meeting took place two weeks later.

#### FOURTH TRAINING SESSION

##### Language problems of ESL students

The fourth training session began with the tutors reading three papers written by international students. Tutors were asked to analyze and criticize the papers as if the students were in the room. It was more difficult

for the tutors to deal with the "higher order of concerns" because some of the grammar and punctuation problems interfered with the reading. One paper, in particular, had no paragraphs and sentences were strung together with many conjunctions. If the conjunctions were removed, the paper was just a series of simple sentences with a few complex sentences which added very little variety. However, as one tutor pointed out, removing the conjunctions was probably the best way to deal with the paper because it seemed to be the only way to work with organization. This paper was not typical of papers international students bring to the Workshop. Usually international students who have trouble with sentence boundaries and who do not know how to vary sentence structure are in the Intensive English Program, but seeing and working with a paper with the extensive problems this paper had was a good learning tool for the tutors. The other papers read and critiqued during this session were more typical of papers the tutors will see from international students, and the tutors had less difficulty working with them. Tutors were given some sample exercises to use when working with article and preposition problems outside of the student's paper.

At this meeting, the tutors talked about some students they had seen. One tutor (Greg) had a student who cried because she was so frustrated by a teacher and

an assignment. The tutors had been cautioned not to say anything negative about a teacher and not to agree with a student who said he or she was difficulty with a particular teacher. The tutor said he tried to calm the student and make her relax without saying anything about the teacher. Greg said the student did finally quiet down and they were able to discuss the paper. Greg made some suggestions and the student said she was willing to try anything. Greg was not sure her desperation was a good sign but the student did agree to return with another paper. However, before she wrote another paper, she called to report she had dropped the class.

A second tutor (Steve) then said that on two different occasions he had seen students from the same teacher and they were very angry with the teacher and with the assignment. Steve tried to defuse each of the students and after a little while was able to do so and both sessions took place in a less tense atmosphere. The tutors had been told at the first training session they should expect to encounter students in emotional stress from time to time, but it surprised each tutor when it actually happened. After their experiences, both tutors felt better able to handle the situation if it happened again.

It was at this training session that the tutors appeared more relaxed and more at ease with what they

were doing. Each had seen several students, and each had questions about specific things. The graduate tutors wanted to know how much authority they had with their English 15 students. They were told that they were the teacher and they had as much authority as any classroom teacher does with an individual student. The necessity of failing a student who doesn't attend English 15 appointments was discussed at length before and during this meeting. Steve had tried repeatedly to contact one of his students: he had left telephone messages at the student's dorm and with the student's roommate and had sent memos to the student notifying him he would fail if he didn't start coming to class. When the student did come, he did not have his assignments done. As the tutor-trainer, I explained to Steve that he had done everything he could and had no alternative but to fail the student. Steve commented that this was his first teaching experience and he had to fail a student. He was very frustrated with the situation.

At this point, all the tutors were gaining experience. The undergraduate tutor said she had been seeing two or three graduate students in business who wanted help with some marketing papers they were writing. Sarah said she found working with more advanced students rewarding.

One of the professors in the music department

referred a student to the Workshop and had sent a sample of the student's writing to us. Because the student hadn't been to the Workshop at the time of the meeting and because the paper had many problems, all the tutors worked on it making suggestions for whomever the student signed up with. As this particular paper was discussed, each tutor thought it would be helpful if he or she knew what the assignment asked, and then what the student was trying to say. They could find no thesis or controlling idea. Next each tutor made suggestions for finding something good in the paper and ways of dealing with the lack of organization. With only seven weeks of training and tutoring, the tutors were fairly comfortable discussing thesis sentences and organization. They were very uncomfortable discussing these problems during the first and second training meetings.

The exchange of ideas and suggestions was good at this meeting and the tutors were clearly beginning to work together to solve some of their more difficult tutoring problems. This is some of the collaborative learning that takes place in any workshop or writing center. The tutors' discussions during the training sessions were becoming more lively.

## FIFTH TRAINING SESSION

Individual discussion of audio taped tutoring sessions

The fifth training session, about two weeks later, was not a meeting of all tutors but individual conferences with each tutor. At the last meeting, tutors had been asked to tape record one or two tutoring sessions. Tape recorders and tapes had been provided them so they could record any session they chose. During these individual conferences each tutor asked to discuss how the taped session had progressed, and suggestions or comments were offered when it seemed appropriate. Each tutor was surprised by the recording (they didn't like the way they sounded) and had ideas about how he or she might change his or her tutoring style.<sup>1</sup> Having the tutors record a tutoring session and then listen to it proved to be a very effective learning tool. Tutors got a clearer picture of their evolving styles by listening to themselves as they interacted with individual students. Tutors should have a tape recorder available frequently to record sessions whenever they choose. It is a helpful way to see or hear improvement or lack of improvement. An even better tool would be a video tape.

<sup>1</sup>A transcription of part of the tutors' taped sessions can be found in the Appendix L.

## SIXTH TRAINING SESSION

Grammar review

The sixth meeting was held two weeks after the last individual conference and it was a discussion of grammar and ways to teach grammar. The first thing the tutors did was complete a number of grammar exercises and explain as well as possible the rules involved.<sup>1</sup> As the exercises were being done, frequently a tutor would remark he had seen the same pronoun agreement problem just the other day or that verb tense or verb agreement problems seemed to be appearing more frequently. From this the group easily fell into a discussion of various grammar problems each tutor had been seeing. While it is true that most Drake students have adequate to good backgrounds in grammar and punctuation, some do have problems. The tutors reported they seldom saw a paper with a lot of mistakes in grammar or punctuation, with the possible exception of spelling. Tutors seemed to agree that most of the time they could explain a mistake by citing a rule (for example, verbs must agree in number with their subjects) or a convention (for example, a comma is needed after an introductory clause or phrase). Worksheets are available for persistent problems but the

<sup>1</sup>Copies of these exercises are found in the Appendix M.

tutors hadn't found a need for them. Even though students sometimes asked for worksheets or exercises, the tutors found that working with the student's own writing was more helpful than worksheets that had no relation to the student's interest other than dealing with a particular problem the student wanted to discuss.

According to the tutors, the greatest problems occurred with the papers from international students who felt most comfortable with rules. Because they find comfort in rules, it is difficult for international students to understand that almost every rule that is given will have an exception. However, as the tutor goes over the student's paper and explains the problem and the rule that generally governs the problem, many of the problems will not occur as frequently in future papers or the student will become aware of the error when the paper is read to him or by him and will correct the error as the paper is read. The tutors mentioned that the problem they see most often is misuse, or lack of use, of the article. Many of the international students they have seen come from Asian countries and the use of articles is the most difficult grammar problem for almost all Asian students. Articles, and the American use of the preposition (for example, we can go down town - up town - through town - to town - and over town) are extremely difficult for the students, and



almost impossible to explain. There are no rules for this illogical use of prepositions, and it is extremely difficult for international students to understand. The tutors said that so far the international students they had worked with had just accepted these strange uses of words as the "American" way with their own language.

#### SEVENTH TRAINING SESSION

##### English 12 and 15 with graduate students

The seventh meeting was held approximately two weeks later and only the graduate tutors met. The purpose of this meeting was to discuss ways of generating assignments for their English 12 and English 15 students. It was explained that assigning paper topics is, largely, a personal matter based on the individual needs of the student and the writing preference of the tutor. Graduate tutors are, so to speak, teachers of an individualized class. The tutor may assign a topic that the tutor is interested in, or one that is of special interest to the student. Or, he may make an assignment that meets a particular writing situation, for example a paper that describes a process, or one that asks for comparisons. However, until the tutors have had a little experience building assignments they need some help.

Both graduate tutors had used the syllabus given

them at the beginning of the semester. Greg had used it a lot adapting some assignments to meet the needs of his student. His major concern was how to teach grammar and punctuation to his students. The concensus of the two tutors was that the best way is to become very familiar and comfortable with one grammar handbook and use it to cite examples or rules as problems occurred in a student's paper. Steve used the syllabus at first and then had written some assignments of his own. Steve had some previous workshop experience at his undergraduate college, Valparaiso University, which was helpful, and he was able to improvise some assignments of his own. The biggest problem for both tutors was the lack of English 15 students. Greg had one, and Steve had one but Steve's student dropped the course about the middle of the semester. Even this limited experience with making assignments should prove helpful to them in the future.

Because the tutor and the student meet in a one-to-one situation in the tutor's office, problems can arise: the student may confide in the tutor and try to form a friendship. A limited friendship may be desirable but the tutor must be careful not to allow the friendship to interfere with the student's work. This was not problem with either Greg or Steve. Also, because English 12 and 15 are one credit courses, students sometimes believe

they do not have to work hard on assignments. This was a problem for both Greg and Steve. Greg had to talk to his student very seriously about the student's lack of effort and the student's attitude did change. Steve talked to his student too but the student's attitude did not change and the student eventually dropped the course. Greg had to evaluate his student's work which he said he thought would be difficult, but he found it was not as hard as he had feared.

#### EIGHTH TRAINING SESSION

##### Tutor's assessment and recommendations for the Workshop, tutoring and the Workshop Handbook

The eighth meeting, held two weeks later, was a listening meeting for me, as the tutors' trainer.<sup>1</sup> What I wanted to hear were problems that had occurred during the semester and any methods, means or ways the tutors thought the Workshop should improve. This was not an assessment of the training program, it was an assessment of the Workshop and the work of the Workshop.

The tutors were asked to explain what kinds of students and what types of papers they had been seeing.

<sup>1</sup>A partial transcript of this meeting can be found in Appendix N.

Sarah said she had been seeing more capable students [writers] and fewer remedial writers. At the first of the semester, she was seeing students with a lot of problems in their papers, but she was not seeing as many "problem" papers now. Sarah, also, said she had seen a couple of international students, but their papers were without serious problems and the students had been very cooperative. She commented that international students were anxious to improve their writing and frequently apologized for any errors in their papers. Sarah noted too that international students are eager to please the tutor, and she found that refreshing.

Greg reported he had been seeing fewer and fewer English 1 students. He found that the English 1 students came in for their required visit then did not return. He was seeing more "competent" writers and students in their junior and senior years who were frequently making return visits. He was also seeing some students from disciplines other than English, such as: political science, business and graduate students.

Steve was not seeing as many upperclassmen as the other tutors. He noted, however, that students from one particular English 1 instructor were coming in with more interesting papers and more interesting problems. The instructor uses class workshopping with all her classes which may make the students more responsive to the

Workshop and the tutors<sup>1</sup>. The students from that class, according to Steve, usually came in with questions.

"They do not have a blank mind waiting for me [the tutor] to fill it."

The next questions asked were: "What is cumbersome about the Workshop?" "What would make it more handy for you as tutors?" Greg reported that the paper work was not excessive and could be handled fairly easily. None of the tutors had been using the worksheets very much because they didn't need them.

In response to the next question, "For next semester will you do anything differently?" Steve said he would change his approach and he would not be pushy, but he would be more assertive rather than waiting for the student to say what he wanted to accomplish in the paper. He would be more probing with his questions. Sarah said she would hold back on her conversation. She said she would offer fewer suggestions and allow the student to come up with more ideas instead of saying "While you were reading [this] I thought of this idea."

<sup>1</sup>"Workshopping" in the classroom involves dividing the entire class into several small groups of three or four students. Each group discusses the paper of each participant and students give each other criticisms and suggestions for improving the paper. It is a good collaborative way of helping students improve their writing.

Sarah said, "I know it [my interference] is bad when the student says 'Will you say that slower?'" She will try to make the interviews more three-quarters from the student and one-quarter from her. However, I assured her that even if the session is half and half it will benefit the student. Sarah says she knows that students like to brainstorm but she caught herself breaking a student off to offer her own idea. She will try to stop doing that.

Greg said he probably would not change the way he deals with students. "If they come in not knowing what they want, I'll just talk to them about writing in general to get them going . . . starting talking . . . then if they come up with something I'll go with that." Greg wasn't sure he would change his style except perhaps to make the students work a little more. He agreed with Sarah, in that he said he would lead the students more and make it less obvious [what he was trying to get them to do].

My next questions and comments were about what the tutors had learned. "Now that you have had nearly a semester of working with the students . . . your tutoring has probably changed because you know what to expect . . . from students and from yourselves. . . you are at least more relaxed with your tutoring. Have you learned anything yourselves?" Greg said his writing had

improved a lot because he was more conscious [in his own writing] of what he had been telling his students. He said that he knew before what he was supposed to do but he didn't think about it when he was writing. Now he is consciously aware of what he needs to do. "You know what you're supposed to do, but you just don't think about it when you're writing. But after you've told twenty-five people in the last week, it kind of stays in your head."

Sarah said she had learned how to spell five words. She had five words on a sheet of paper on the desk in the Workshop, words that had been problems for her before, and just by having them on the desk she had learned how to spell them. This method created the opportunity to give the tutors a way to help poor spellers memorize four or five spelling words at a time. I suggested they have the student put four or five words that he or she consistently misspells on a sheet of paper and place the paper on a desk, or a mirror, or the dashboard, or any place the student may look frequently and soon the words will be memorized. It happens almost subliminally.

Discussion about English 15 was next. Greg said he had been very uncomfortable with English 15 students at first. He said he hadn't really known what he was doing. He hadn't known where to start. Now, he said,

he had learned a lot. At first he wasn't looking very far down the road [when he made assignments] but, he said, next semester he will. Now he has some idea what he expects from a piece of writing.

Steve's experience was unpleasant. He had only one student and that student seldom came to classes and wasn't prepared when he did, so Steve suggested the student drop the class about mid-term because the student couldn't possibly pass it. Steve commented that he hadn't gained much experience so he couldn't comment on what he had learned or what he would do differently.

My next question was "Any suggestions about the Workshop at all?" Sarah suggested a night workshop would be a good idea. "People who have a nine-thirty class don't want to get up a half hour earlier to come to the Workshop." She thought a night Workshop would attract more drop-ins, especially if it were more centrally located. It was generally agreed that if the day Workshop could be more centrally located it would attract more students. Greg thought Meredith Hall would be a good possibility, and Steve suggested a location near any of the Mac (computer) labs. Sarah pointed out that Howard Hall had an excellent Mac lab, and she didn't know why more students didn't use it. She said even the printer is better. After a moment's thought, she decided she would rather no one else discovered the



lab because it was usually empty and therefore available for the tutors whenever they wanted to use it. We generally agreed that we could not see a way to move the Workshop, but it might be something to consider at a later date. Greg pointed out that a night Workshop might attract older students and part-time students who aren't on campus during the day.

Tutors agreed that they could talk to classes more easily because they knew what the Workshop was all about now. We also discussed the students who failed to appear for Workshop appointments. There is no apparent way to solve that problem. One suggestion was to have students leave their phone number when they sign up on the board so a tutor can call them if they do not show up. One tutor thought this might prevent some students from signing up, but that might not be a bad idea either because then we would get only the students who seriously wanted help.

In the discussion of the Handbook, Steve said he would have appreciated more information about working with international students. It was suggested that perhaps a video-taped tutoring session with an international student would be helpful. Also, the tutors thought that if they read more papers from international students before they met with the students they would be better prepared to discuss their papers.

Tutors said the most common problems in the papers of the international students were uses of articles and prepositions. Greg mentioned that verb tense and subject/verb agreement were two problems he had seen frequently. He said "That was the biggest problem I had the whole semester with one student."

None of the tutors thought the Handbook needed a section about grammar. They agreed that doing some grammar exercises was good because they learned that they didn't always know the rule that governed a particular usage. Sarah said, "Well, I did some of those and in a way it was good because it made me realize that I can't tell why certain things just don't work. I think it would probably be better if you just started doing them in a training session." She suggested that a grammar discussion should be done in the first or second training session. Greg and Steve thought that another file folder should have grammar exercises and the exercises should ask the tutors to make choices and then explain their choices. For example, the question is "Would you mark anything in this sentence? 'The counselor helped me to effectively communicate with my parents.'"

When asked about the articles on writing and tutoring writing, Steve said, "I wish there was a more consistent system for explaining what a [tutoring]

conference is and the different [approaches to tutoring] . . . . As far as the writing process itself, it's a lot of . . . ." and Greg interrupted "It's a lot of the same thing, just using different words." Sarah agreed, "I mean, like each of them [different theories] tells the same thing a little bit different, I mean, they say the same things in different ways." All of the tutors said a copy of Donald Murray's "The Composing Process" should be in the Handbook, and the terms he uses should be the terms the tutors use. This would give some consistency to how tutors tell students about the writing process. In addition to Murray's "Composing Process," the tutors thought Stephan North's "Composing Locations" and Thomas Reigstad's "Higher Order Concerns and Lower Order Concerns" should be in the Handbook. They liked Reigstad's book Training Tutors for Writing Conferences and thought having that available would be very helpful.

It was generally agreed that all the record keeping forms used by the Writing Workshop staff should be in the Handbook. Steve and Sarah said it would be helpful if some suggestions were made concerning what exactly tutors should write to instructors after a student visited the Workshop. They suggested that having one or two examples of what might be written in the "Tutor's Response" forms would help tutors know what their

comments should be about.

All the tutors liked reading the essays by former Workshop tutors. Sarah said that was what she read first. About the articles in the Handbook, Greg said he found only two really useful "The Writing Conference: Foundation," by Anita Brostoff, and "Diagnosing Writing Problems," by Helen Mills. Both articles are from Muriel Harris' Tutoring Writing. The other tutors agreed and all said that the rest of the articles became repetitive. They thought it would be most helpful if new tutors started with these articles in the Handbook and then received other articles that addressed specific problems as the problems were discussed during the training period. Each commented on the value of having the Writing Lab Newsletter available in the Workshop.

When the tutors were asked if a training schedule or training syllabus would be helpful, all tutors said yes but that it should be flexible. They thought that knowing what was to be discussed at a particular meeting would help regulate the handouts and articles and would help them prepare questions or discussions.

Other things that the tutors mentioned for inclusion in the Handbook were: an introduction, a statement of purpose (as one tutor said, "Where's our thesis statement?"), a description of basic tutoring styles, a sheet of general tips for new tutors, an index

of worksheets available in the Workshop file, and sample student papers including papers from international students. Tutors also thought the file should have folders containing information about working with international students, how to help students with business writing, an MLA, an APA and grammar questions.

#### NINTH TRAINING SESSION

##### Recollections

The next meeting, which was our last meeting, was held the week before final's week.<sup>1</sup> One of the first comments by the tutors was that although they had seen experienced tutors demonstrate the work of tutors during the initial meeting, and what they had seen was beneficial, it was still an artificial situation. It wasn't a true example of what they would be doing. However, it was agreed that seeing the demonstration by the experienced tutors was helpful. Sarah said that from the demonstration she picked up tips such as having students read their own papers when they came in for help. She said she did this just because she had seen it done and it appeared effective. She also said having students read their own papers had worked for her.

<sup>1</sup>A partial transcription of this meeting can be found in Appendix O.

All tutors agreed that a video tape of an actual tutoring session would be more effective.<sup>1</sup> Tutors also thought it would be especially helpful if new tutors could see themselves on video tape sometime early in their tutoring experience so they be more objective about their styles of tutoring and possibly make changes in their styles before habits become too ingrained. Steve said he would appreciate more help in approaching and dealing with the problems of the international students. He wondered how to help students with use of the article especially when we take for granted. Sarah mentioned that international students always apologize for not knowing something or for doing something wrong. She had tried to explain to them that she understood [their difficulties] because their language system is different. Steve asked if proofreading was a different process for someone who was thinking in a different language. This is an interesting question that could be examined further.

Sarah said it was hard to evaluate the training because "You learn so much as you go along." When asked if it was helpful to have someone around to answer questions when they came up, all agreed that it was.

<sup>1</sup>This had already been discussed and was arranged for the following semester.

When asked if the first training session was too long or just right or what, tutors only commented on the demonstrations by the experienced tutors and said that even with the demonstration and the conversations with experienced tutors, they still had not known exactly what to expect. Greg said he wasn't quite sure what he would be doing or what he would be seeing in student papers.

Next Sarah mentioned that she didn't know how either Greg or Steve conducted their tutoring sessions and she would like to know. She felt she could learn some things from knowing what they did. Each tutor teaches and tutors differently. It was thought, because of this, that video taping a few tutoring sessions would help the current tutors as well as any new tutors yet to be trained. For that reason, video taping sessions should be part of the Workshop experience.

## CHAPTER FIVE

### REVIEW OF TRAINING SEMESTER

At the beginning of the fall semester, it was hoped that four goals could be achieved. The first goal, to build the tutors confidence, was accomplished. From the first meeting, tutors gained confidence through the scheduled meetings and by their experiences in tutorial situations. Even though tutors were somewhat confused and perhaps overwhelmed at the first meeting, they gained enough knowledge about tutoring to meet with a few students the second week of school. After the fourth meeting, tutors gained confidence more from their tutoring experiences than from their scheduled group meetings. From the fourth meeting, which occurred shortly before midterm, tutors essentially engaged in collaborative learning as they discussed students, papers and problems in papers and with papers. Greg said he was always aware of the rules of grammar, for instance, but he never thought about them much. "However," he said, "after you've explained the same rule twenty five times in a week, you remember it in your own writing."

The meetings changed markedly shortly before midterm.



All of the tutors contributed more to discussions than they had earlier in the semester, and the trainer contributed somewhat less. The tutors confidence in their ability to work with students was apparent when they discussed particularly difficult students and acknowledged they were no longer intimidated by difficult or uncooperative students, which they had been at the first of the semester. The tutors said they were more relaxed with their students and felt they could cope with just about any attitude a student could display. Likewise, their confidence in their abilities to solve almost any problem in a paper was obvious when they discussed recurrent problems and were able to name the problems correctly (for example subject/verb agreement, comma splices as well as lack of focus, voice and development) and explained how they helped students recognize the problems and then gave the students suggestions for correcting or eliminating the problems. Tutors also could identify writer-based writing and reader-based writing and could give Workshop students tips for avoiding writer-based writing.

The second goal of making tutors aware of the writing process and methods of intervening in that process was equally successful. From the first meeting, tutors, who previously had not thought about their own writing process very often, had become cognizant not

only of their own use of the process but they were equally aware of how other writers used the process as well. Tutors found the various prewriting techniques that students used to be especially interesting. Steve said he was surprised by how few used outlines, a method he found helpful. Also tutors said that being aware of their own processes had helped them improve their writing.

During the first meeting, tutors had watched two experienced tutors role play two different tutorial sessions. They learned from this how to work with a student who had a draft of a paper and needed help with organization or development. However, it was Stephan North's "composing locations" and their own role playing that really helped them learn how to intercede with someone else's writing. North's "composing locations" gave them directions about what the writer was doing and how the tutor could help with particular aspects of the writing process. When the tutors applied his directions to their roles of either tutors or students needing assistance they had a clearer perception of how they could help other students who would be clients of the Workshop. As the tutors started actual tutorial sessions, they found their own methods of tutoring in addition to North's suggestions.

The third goal (making tutors comfortable with

different tutoring styles) was realized as the semester progressed. At the first and second meetings, tutors had watched and participated in artificial tutoring sessions. In addition, they had been given a handout that described three different tutoring styles. These handouts gave the tutors an idea of what to expect and prepared them somewhat to meet students. However, their individual tutoring styles could only be developed as they tutored. After about three weeks of tutoring each tutor felt he or she had found a comfortable style which he or she modified as the semester passed. At the end of the semester, Sarah and Steve said they would probably change their tutoring styles in some ways for the following semester. Greg said he didn't think he would.

The fourth goal was not satisfactorily achieved. The tutors had read and critiqued papers of international students before they actually met with any students in the Workshop. But reading the papers and talking to each other about them is no substitute for meeting and working with an international student. At the end of the semester, all tutors wished they had had more information at the beginning of the semester about working with international students. Even at the end of the semester, tutors had many questions about working with international students. They wanted to know how to

approach the student at the initial tutoring session. Although they said that knowing about different language structures helped and the Thompson-Panos article ("The Least You Should Know About Arabic: Implications for the ESL Writing Instructor") was very useful, they needed more information about discussing writing problems with the students themselves. They particularly wanted to know how to explain the use of the article to Oriental students. Sarah said this had been a continual problem for her. Steve said he found proofreading by international students difficult and he wondered if there was a good way to teach them about proofreading. Greg had a student who had persistent problems with subject/verb and verb tense agreement. Probably the best way to alleviate the tutors' concern and give them experience with international students is to have an international student come to the Workshop for a training meeting. How to do this without causing the student some stress has not been solved.

During the training semester, tutors were not given any articles to read which explained theories of writing. They were given several articles concerning tutoring and methods of working one to one. However, all too frequently there was no follow up on the articles and they were not discussed. When the tutors were not told to prepare the readings for discussion,

they usually didn't find time to read them. This was a mistake on the part of the trainer. Sometimes if an article seemed particularly interesting one or two tutors might read it, but most of the time tutors were too busy to read something they were not going to discuss.

Having experienced tutors give demonstrations of tutoring styles was very helpful according to the new tutors but, as the tutors pointed out, these demonstrations were artificial and hadn't really prepared the tutors for actual tutoring sessions. They said they really didn't know what to expect when they met clients of the Workshop for the first time. The experienced tutors also gave new tutors suggestions for working with Workshop clients, and the new tutors appreciated hearing what the other tutors had learned from the tutoring experience. It would be even more beneficial if experienced tutors could conduct actual tutoring sessions which the new tutors could observe. If the Drake Writing Workshop could stagger the entrance of some new tutors into the Workshop so that at least one experienced tutor was on the staff at all times, then, to borrow from Southeastern Massachusetts University, the first tutoring experience for new tutors could be a collaborative tutorial. Engaging in collaborative team tutoring the first time the tutor

meets a student would give the new tutor "hands on" training but with support. This would make the tutor more confident and alleviate some anxiety. When it is not possible to have an experienced tutor on the staff, then it would help if experienced tutors would return to the Workshop and conduct at least one actual tutorial which all new tutors could watch.

One problem defied solution. The problem of tutor evaluation remained unsolved. A "user" questionnaire survey was tried but was not as successful as hoped. Survey questionnaires which asked students to evaluate the tutors knowledge, attitude and effectiveness were given to English 1 instructors who had required their students to attend the Writing Workshop. Students were to fill out the questionnaires at the end of a class period and return them to their teacher. Students were guaranteed anonymity this way. The responses were largely positive but students had difficulty remembering which tutor they had seen so the positive response seemed to reflect more on the Workshop than on the individual tutors.

Graduate tutors at Drake could be evaluated by their English 15 students. This would not work for undergraduates, however. The best solution to the evaluation might be to use Hawkins' method of having tutors evaluate themselves and the training program. In

addition, tutors could keep journals of their Workshop experiences and the progress of the students they see regularly and then in conference with the trainer or the Director of the Writing Workshop the journals and experiences could be discussed and evaluated or at least reviewed. This has worked for Susan Glassman at Southeastern Massachusetts University.

## CHAPTER SIX

### RECOMMENDATIONS

The crisis which brought Writing Workshops for remedial writers into existence has to a great extent been alleviated. Most colleges and universities have dropped or modified "open admission" policies and have adopted more restrictive admission requirements. Incoming freshmen students are more apt to be in the top half or top third of their high school graduating classes. Also in Iowa, for instance, many elementary and high school teachers are teaching writing as a process and, consequently, more students entering colleges and universities are aware of writing as a process. These factors have increased the academic capabilities of entering freshmen students in most universities. For example, the tutors in the Writing Workshop at Drake are presently seeing more competent writers than were seen in the 1970s.

Because many elementary and high school teachers are teaching writing as a process, as the students of these teachers get to colleges and universities, Writing Workshops will need to change. Some duties of the Workshop, however, will not change. Students may be



more relaxed and confident as they approach writing assignments but some students will never gain control over grammar and punctuation, and there will probably always be a need for tutors to work with students while they are in the process of correcting and editing papers. Also students who have discovered the value of another audience will look for a knowledgeable audience in the Workshop.

The need for Workshops will still exist but the focus will be different. The focus will be less on remediation and more on collaboration. Some changes in the Workshop are inevitable and one change that is occurring now is the use of computers and word processors.

With the proliferation of computers, especially at Drake, more students will be composing and writing papers using the computer. Tutors should be trained to work with students who might bring only a disk to the Workshop. This means the tutors will not have a paper in front of them but will have sections of papers appear on a computer monitor. Moving blocks of text and rewriting sentences will be easier but until tutors become accustomed to reorganizing papers on the computer monitor referring to paragraphs on different pages will be somewhat more difficult. Additional training will solve this problem.

In Iowa, many elementary teachers are initiating writing assignments in subjects other than English or composition. Teachers are finding this to be an excellent way for students to verbalize concepts and it insures that the concepts have been understood. A similar use of writing can be applied to many courses in the Drake curriculum with the same results. By showing faculty the benefits of adding a writing component to the courses they teach, the Workshop director and personnel could promote both learning in diverse disciplines and better communication skills. For example, at Michigan Technological University, Cynthia Selfe, Bruce T. Petersen and Cynthia L. Nahrgang made a study of using journal writing in three sections of an analytic geometry course and a calculus course. They said this of the journal entries "... one of the more obvious pieces of evidence that the journals were encouraging students to think seriously about the context presented in [the courses] was the language of the entries themselves. . . ." (199). The researchers said that students were writing "infinitely more practical and understandable definitions of complicated and relatively mathematical concepts [than the text]" (199). The students were not relying on technical terms for their definitions. The journal writing, according to Selfe, provided the students an opportunity: to

"think about new concepts and 'rethink' concepts presented earlier"; to write down what they had learned from lectures, discussions and text; to "understand math concepts better and learn material more thoroughly"; and to remember what happened in class (202). Journal writings also gave the instructors a valuable tool for evaluating how well the students grasped the mathematic concepts.

Cynthia Selfe also conducted a similar study of engineering students at the same university and found that journal writing helped engineering students learn concepts, remember what happened in class, and communicate with the instructor. In her study of engineering students, she said some students realized the importance of good communication skills and one student wrote "'It seems logical to me that a main problem with engineers is a lack of the ability to communicate ideas'" (187). This seems to occur, according to Selfe, because engineering students too often ignore English courses and written communication courses.

Two biology professors, Ronald Gratz and Martha Janners, also from Michigan Technological University worked with composition instructors, Elizabeth Flynn and George McCulley, to establish a writing component in a

three-quarter sequence in biology (embryology, anatomy and physiology). The writing requirement included peer critiquing of each other's laboratory reports and analysis of articles published in professional journals. Students attended lectures and labs and during the labs students engaged in peer critiquing of written lab reports and written analysis of professional articles. The professors had peers critique lab reports to help students "explore ideas [and] formulate tentative hypotheses" (Flynn, 161).

When a program is established using peer critics, they should be taught how to critique effectively and this could be taught by a Writing Workshop tutor to the students in the classroom in which the course is held. Another option for teaching students to be peer critics is to establish a course in the curriculum of the English Department to be taught by the Writing Workshop Director. A limited number of students from a particular discipline could enroll in the course and they would be trained to work as peer tutors in a classroom or in a satellite workshop for students in that particular discipline. An argument can be made, however, for having peer tutors from outside the discipline. David Hamilton, who teaches writing at the University of Iowa, for instance, says it is better to have a non-scientist, rather than a scientist, teach

science writing because "If you can't explain your problem to someone else so they will understand it . . . you don't really understand it yourself" (784). This could be made apparent to students if their papers were read by peers not in the course or even the discipline, but rather peers in the Writing Workshop.

How to get other faculty involved with writing remains a problem. Randall Freisinger, assistant professor of composition and rhetoric at Michigan Technological University, says, when discussing writing across the curriculum, "To many of our colleagues outside of English, two points seem obvious. The responsibility for teaching students to write belongs exclusively to English departments, and these departments have generally failed miserably in meeting this responsibility" (154). He further states "Many of us and our colleagues in other fields have acted as if language served only one function--to inform--and as if the only language activity useful to education were [sic] the finished report or essay" (155). To counteract this idea and to promote writing as a way of learning, writing across the curriculum departmental workshops have been established at Michigan Technological University. These Workshops are taught by English faculty to faculty in other departments.

Departmental workshops would be very effective for

Drake University, but getting faculty involved would be a problem. Toby Fulwiler, director of freshman writing at Michigan Technological University, believes that if anyone wants to encourage teachers in other disciplines to "foster student writing" the teachers should be shown some writing techniques and exercises that work. He has found that workshops off-campus work well. At Johnson State College, Johnson, Vermont, Anne Herrington directs a project "supported by a grant from the Fund for the Improvement of Post-Secondary Education to train faculty from a variety of disciplines (e.g. economics, chemistry, history, and sociology) to use writing as an integral component of their courses" (180). She says that each year twelve faculty members "receive release time from one course to participate in a week-long summer seminar, monthly meetings each semester and to redesign one course each semester experimenting with the ways writing can be used in that course" (180).

In any college or university, faculty members will be more receptive to adding a writing component to their courses when there is an incentive to do so and when they have been shown that writing does help students learn. Another incentive which would encourage faculty members to add a writing component to their courses would be for the university to adopt a junior level or an exit writing requirement. Students would have to

demonstrate writing proficiency in their major field of study before they could become seniors (junior level), or students would be required to demonstrate writing proficiency in their major during their senior before they would be permitted to graduate (exit requirement).

If more students did more writing, the Writing Workshop, in all probability, would have to expand, which would necessitate more tutors. A good source for new tutors would be prospective teachers from the College of Education. Working in the Workshop would give all prospective teachers an opportunity to see the writing process first hand. This would help future elementary and high school teachers because working in the Workshop "enables tutors to become directly involved with process teaching, to interact with students in a variety of pedagogical roles, and to gain important insight into the nature of writing assignments and teacher response" (Clark, 347). Clark points out that in the Writing Workshop, teachers "who have had little formal composition training get to observe real student writers in action and to gain insight into how writing actually occurs. . ." (347). Involving future teachers in the Workshop and having them work with students and the writing process could produce the desirable effect of promoting more writing in elementary and high schools.

With new research occurring in the theory that writing promotes learning and with the development of more programs in writing across the curriculum, writing workshops, it would seem, would have to grow. As workshops expand, satellite workshops could be established. In the case of Drake's Writing Workshop, the Workshop could be moved to a more central location with more room, Olmstead Center for instance, for the convenience of more students. Or a satellite workshop could be established at Cowles Library. Also the satellite workshop could be open at hours different than the hours of the base Workshop in Howard Hall. This is not to suggest that any satellite workshop or the composition of the base Workshop be moved from the jurisdiction of the English department, quite the contrary. More English instructors and English majors should be involved as tutors. However, with a writing across the curriculum program and satellite workshops, faculty and students from other departments or disciplines could also be involved in the Workshop. The Workshop will change as the student writing changes, and the Workshop will be less a service to abate remedial writing for the English department and more a resource for the entire University, including faculty and administrators, as well as students. Peer tutors will still be needed and they will have to be trained.



Logically, the training should take place in the Writing Workshop.

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## APPENDICES

## APPENDIX A

### THE COMPOSING PROCESS

by Donald Murray

The process through which the writer passes to produce an effective piece of writing varies with the writer and the writing task, but the process through which most writers pass most of the time is summarized below.

#### Prewriting

- Collect - Writers know effective writing requires an abundant inventory of specific, accurate information. Information is collected through reading, interviewing, observing, and remembering.
- Connect - Meaning emerges as pieces of information connect and evolve into patterns. The writer plays with the relationships between pieces of information to discover as many patterns of meaning as possible.
- Rehearse - Mentally and on paper, the writer follows language toward meaning. The writer rehearses titles, leads, partial drafts, sections of a potential piece of writing to discover the voice and the form that will lead to meaning and communication.

#### Writing

- Draft - The writer completes a discovery draft, usually written as fast as possible, often without notes, to find out what he or she knows and does not know, what works and does not work. The writer is particularly interested in what works, since most effective writing is built from extending and reinforcing the positive elements in what has been written.



Rewriting

- Develop - The writer explores the subject by developing each point through definition, description, and documentation which show as well as tell the writer, and then the reader, what the piece of writing means. The writer usually needs to add information to understand the potential meaning of what has been written and often must restructure the successive drafts.
- Clarify - The writer anticipates and answers the readers' questions. At this stage the writer cuts what is unnecessary and adds those spontaneous touches we call "style." These changes produce the illusion of easy writing that means easy reading.
- Edit - The writer goes over the piece line by line, often reading aloud, to make sure that each word, each mark of punctuation, contributes to the effectiveness of the piece of writing. The writer uses the most simple words appropriate to the meaning, writes primarily with verbs and nouns, respects the subject-verb-object sentence, builds paragraphs which carry a full load of meaning, and continues to use specific, accurate information as the raw material of vigorous, effective writing. The writer avoids breaks with the customs of spelling and language that do not clarify meaning.

Janet Emig's  
THE COMPOSING PROCESSES OF TWELFTH GRADERS

Dimensions of the Composing Process among Twelfth-Grade Writers:  
An Outline

1. **Context of Composing**  
Community, Family, School

2. **Nature of Stimulus**  
Registers:

Field of Discourse--encounter with natural environment;  
encounter with induced environment or artifacts; human  
relationships; self.

Mode of Discourse--expressive-reflexive; expressive-  
extensive

Tenor of Discourse

Self-Encountered Stimulus

Other-Initiated Stimulus:

Assignment by Teacher--external features (student's  
relation to teacher; relation to peers in  
classroom; relation to general curriculum and to  
syllabus in English; relation to other work in  
composition); internal features or specification  
of assignment (registers, linguistic formulation,  
length, purpose, audience, deadline, amenities,  
treatment of written outcome, other).

Reception of Assignment by Student--nature of task,  
comprehension of task, ability to enact task,  
motivation to enact task.

3. **Prewriting**  
Self-Sponsored Writing:

Length of Period

Nature of Musing and Elements Contemplated--field  
of discourse; mode of written discourse; tenor  
or formulating of discourse.

Inteveners and Interventions--self, adults  
(parent, teacher, other), peers (sibling,  
classmate, friend); type of intervention  
(verbal, nonverbal), time of intervention,  
reason for intervention (inferred), effect  
of intervention on writing, if any.

Teacher-Initiated (or School-Sponsored) Writing:

(Same categories as above)

#### 4. Planning

##### Self-Sponsored Writing:

Initial Planning--length of planning; mode of planning (oral; written: jottings, informal list of words/phrases, topic outline, sentence outline); scope; interveners and interventions.  
Later Planning--length of planning; mode; scope; time of occurrence; reason; interveners and interventions.

Teacher-Initiated Writing:  
 (Same categories as above)

#### 5. Starting

##### Self-Sponsored Writing:

Seeming Ease or Difficulty of Decision  
Element Treated First Discursively--seeming reason for initial selection of that element; eventual placement in completed piece.  
Context and Conditions under Which Writing Began  
 (Same categories as above)

#### 6. Composing Aloud: A Characterization

##### Selecting and Ordering Components:

Anticipation / Abeyance - what components projected; when first noted orally; when used in written piece.  
Kinds of Transformational Operations--addition (right-branching, left-branching); deletion; reordering or substitution; embedding.  
Style--preferred transformations, if any; "program" of style behind preferred transformations (source: self, teacher, parent, established writer, peer); (effect on handling of other components--lexical, rhetorical imagaic).

##### Other Observed Behaviors:

Silence--physical writing; silent reading; "unfilled" pauses.  
Vocalized Hesitation Phenomena--filler sounds (selected phonemes; morphemes of semantically-low content; phrases and clauses of semantically-content); critical comments (lexis; syntax; rhetoric); expressions of feelings and attitudes (statements, expressions of emotion-

pleasure/pain) toward self as writer to reader;  
 digressions (ego-enhancing; discourse-related).  
 Tempo of Composing:

Combinations of Composing and Hesitational Behaviors  
Relavence of Certain Theoretical Statements  
concerning Spontaneous Speech

## 7. Reformulation

Type of Task:

Correct; Revising; Rewriting

Transforming Operations:

Addition--kind of element; stated or inferred  
 reason for addition.  
Deletion--kind of element; stated or inferred  
 reason for deletion.  
Reodering or Substitution--kind of element; stated  
 or inferred reason.  
Embedding--kind of element; stated or inferred  
 reason.

## 8. Stopping

Formulation:

Seeming Ease or Difficulty of Decision  
Element Treated Last--seeming reason for treating  
 last; placement of that element in piece.  
Context and Condition under Which Writing Stopped  
Intervenors and Interventions  
Seeming Effect of Parameters and Variables--  
 established by others; set by self.

Reformulation:

(Same categories as above)

## 9. Contemplation of Product

Length of Contemplation  
 Unit Contemplated  
 Effect of Product upon Self  
 Anticipated Effect upon Reader

## 10. Seeming Teacher Influence on Piece

Elements of Product Affected:

Registers--field of discourse; mode of written discourse; tenor of discourse.

Formulation of Title or Topic; Length; Purpose; Audience; Deadline; Amenities; Treatment of Written Outcome; Other.

## APPENDIX B

## Basic Tutoring Styles

Every tutoring session will take a course different from the one preceding it. Some will be challenging, some productive, some unfulfilling. However, the format of each session will retain a similar character as you develop your own tutoring style.

According to Reigstad-- in his 1980 study of conferences conducted by professional writers/teachers-- there are three basic tutoring styles. The three are: the student-centered conference; the teacher-centered conference; and the collaborative conference.

The "student-centered" tutoring style is what you might expect: the student does most of the talking. The student directs the movement of the conference by asking questions about specific parts of the paper or direct questions to the tutor. The tutor listens, asks questions and may offer suggestions to add to the student's knowledge of the subject.

In contrast to the student-centered conference is the "teacher-centered conference." When using this style, the tutor becomes a teacher and acts as an authority giving directives for specific revisions, correcting mechanical errors and offering improved sentences or paragraphs. There is little conversation in the teacher-centered tutoring style. The tutor asks few questions and the questions are closed or leading. The student may offer comments or ask questions, but there is little exchange of conversation.

The "collaborative conference" lets the student and the tutor share in the conversation, the decision making, and the problem solving. The collaborative tutoring style lets the conversation move back and forth from "on the paper" to "off the paper" allowing the tutor to encourage the student to incorporate some of the points brought out through the conversation into the paper. In this type of conference, a great deal of time is spent conversing about the student's composing process, or information in the paper, or ideas coming from it.

Consider these different styles as you read excerpts from three conferences (on the following pages). Consider the questions before the excerpts and your own response to the dialogue from both the student's and the tutor's point of view.

As you probably already know, some approaches to tutoring are more successful than others. Although we would prefer that your conferences were primarily "student-centered," you will probably find some combination of these three tutoring styles useful. Eventually, you will be flexible enough to move easily from one style to another.

TIM'S TUTORIAL

The conference included here, from Joyce Kinkead's "Tutors in the Writing Center," is from a writing lab tutorial. As you read the excerpt, consider the following questions:

1. What is Tim (the tutor) trying to accomplish in this tutorial?
2. To what extent does the student learn how to become a self-sufficient writer? Does the student voice any problems or concerns about the paper?
3. What methods and approaches does Tim use to help the student?
4. If you were the student, how would you respond to this tutorial? Do you consider Tim an effective tutor? Why?

Tim: What was the assignment?

Student: It's supposed to be a definition essay. English 101.

Tim: O.K., and what was your word?

Student: He said you could define a word or explain something.

Tim: Do you have any kind of outline for this?

Student: Well, kind of. I drew one.

Tim: O.K., I'd like to see something more in the form of-- something where you've got an intro and come to a conclusion.

Student: O.K.

Tim: And then what you need is a theme, and that can be anything.

Student: Like the title I put? Modern Music is Not Noise.

Tim: I see. I could have sworn that said "hot noise." All right, then that will be your theme, modern music. Ah, I think that this is probably O.K. for that first paragraph. You might want to give their definition and then yours.

Student: So give . . .

Tim: So b and then a. Depending on how it works best for you. but then down here in your conclusion you're going to restate.

Student: What was said in the paper?

Tim: Yes, restate the theme and summarize. The trick in the conclusion is to not say the same things that you've already said but to go beyond that. So what we're going to do here is list reasons why modern music is not noise, not everyone likes the same thing: that's fine.



Student: Did I introduce the paper right?  
Tim: I think so.  
Student: See, he said introduce it and start off by giving examples, you know.  
Tim: O.K. This is where you're starting here, your second draft, right, and I'd say right down here is where you want--your last sentence of your intro should be a strong sentence. What you're going to talk about. This is a long intro, but I think that you're O.K. in that respect. O.K., when you say courtesy, how would you say that relates?  
Student: I think people should respect what other people like, I mean, not everyone is going to like the same thing.  
Tim: I think maybe you need to--you've said people don't like the same things and I think courtesy is a part of that. Let's keep reading and see how it works. (reads)  
Student: I missed a semicolon there and also a comma.  
Tim: Well or you could use the semicolon and get rid of the "also." That might sound better, just get rid of the "also." I think that maybe instead of courtesy you may have to defend your music.  
Student: O.K.  
Tim: You know I see courtesy down here in your outline, but I don't really ever see it mentioned up here. I think it's just a question of structure: you need to get an outline you can live with.  
Student: This is my outline, but he never stressed writing one.  
Tim: As I say . . .  
Student: I'm glad you're helping me with that, because I don't know how to use one.  
Tim: Well, O.K.  
Student: And it's the end of the quarter.  
Tim: Well, I think that this will work for you in terms of an intro and a conclusion, and what you've got to get here is a theme, something you can support.  
Student: That's true. I did that.  
Tim: Yes I think so. I think that these two turned out to be pretty close to the same thing. I think you'll want "disagreeable sound" here and maybe you could even come up with--you're basing your whole paper really on this first paragraph, and I think you're going to have to try to defend your music a little more, rather than just your right to listen to what you want. You're saying that modern music is not

noise. I would say think in terms of  
defending your music more.

Student: All right:

Tim: O.K.?

Student: Thank you.

ROGER'S TUTORIAL

In the following conference, Roger Garrison is working with a student named Andrea, who is writing a news story about a jogging event to be held on her campus. As you read through the dialogue, consider the following:

1. What suggestions and recommendations does Garrison offer the writer?
2. What positive comments does Garrison offer?
3. What concerns does this student mention? Are her concerns considered by the instructor?
4. Compare this conference with the excerpt between Donald Murray and a student. How do Garrison and Murray differ in controlling the direction of the conference? Can you find comments by Garrison and Murray which illustrate the differences and similarities you notice?

Andrea: You said do something on public relations.

Garrison: Oh, yes.

Andrea: And I wrote it kind of like a newspaper. Is that, I didn't know if that's what you wanted or not.

Garrison: That's fine. Well, I think I suggested that to you.

Andrea: Yeah, you said something about a newspaper, but I didn't know if that's . . .

Garrison: Well, let's see how you've done this. [reads silently] Ah, this is for runners and joggers, isn't it?

Andrea: Um-hmm.

Garrison: Okay, I think I'd put that in the lead sentence if I were you. Because the title of the event is not entirely clear to the reader who knows nothing about the background of what you say so when you say . . . "for runners and joggers," you're adding this information that the reader needs.

Andrea: Um-hmm.

Garrison: Now, here, take these two sentences and show me how you can save a couple of words here.

Andrea: "The race will . . ."

Garrison: Ah, the sentences themselves are perfectly all right. But I want you to see where you can save a couple of words.

Andrea: Okay, "After that later it will begin?"

Garrison: No. You can save two. See? [adds "-ing" to paper] "Beginning at."

Andrea: Okay.

Garrison: you make one sentence out of it instead of two. Okay?

Andrea: Okay. Um-hmm. I don't know if this should be, is that what they would call them, "entries"? The people, I couldn't think of . . .

Garrison: Yes. Actually, what I would do is, the entry blank, or something, has to be filled in?

Andrea: Yes.

Garrison: Well, then I would say, "entry blanks." Okay?

Andrea: Well, this is the people who are already entered.

Garrison: Oh. Oh, no wonder you had a question about that! [laughter] No, then I would try something like this, "Those entered in the race should be . . ." Now where is, here, remember you're a reader here at the college, "each division--" what are the divisions? You're not sure?

Andrea: There's different ones, there's different age . . .

Garrison: Age groups?

Andrea: Yeah.

Garrison: Well, I think you can solve that either by first finding out what the divisions are . . .

Andrea: They are just different age groups. Would I have to mention age group divisions?

Garrison: Oh, all right. Then, I would help the reader . . . "age group divisions," fine. See because then that adjective qualifies that enough for a reader who doesn't know anything about it. To know this group by ages instead of whether you've got one-legged races, two-legged . . . [laughter]

Andrea: Okay.

Garrison: Now I want you to take it back and to tighten it up just a little bit more. If you can get any more significant information, particularly toward the beginning. For instance, the building at which they're going to meet would be useful. What building? And, or where on campus? Are they going to meet in the cemetery where they're going to run, or what? I'm serious. The purpose of a news piece like this is to transmit information in the most economical fashion that you can. So you compress as much as you can into a short piece for newspaper use. Okay? In a newspaper, this would be about two inches long.

Andrea: Um-hmm.

Garrison: And don't recopy it. I want to see what you're doing in between the lines.

Andrea: All right.

Garrison: Okay?

DONALD'S TUTORIAL

In this excerpt Donald Murray is working with a student who is writing an article he plans to submit to a national magazine. The excerpt included here is only the first part of the conference. As you read through the dialogue, consider the following:

1. In the conference the student clearly takes the initiative in the conversation. What concerns does he mention?
2. What methods does Murray use to respond to his concerns?
3. How would you describe the questions Murray asks the student to consider?
4. How would you feel if you were the student in this tutorial?

Murray: So, you said you were mad all weekend?

Mark: No, actually that was kind of an overstatement, just to dramatize the way I was feeling (laughter) when I came into school. I didn't give you much thought this weekend as far as doing the paper, but I, there was a few times when I said "What am I doing this for?" because I didn't like what was happening. I felt like you sent me 15 pages, which was--wow--it was over half the paper just wiping it out.

Murray: Yeah. I wanted about 20 pages out. I said, out of 34, 35, I think.

Mark: Right, precisely. It was 35 plus a paragraph.

Murray: Yeah.

Mark: So when I, you know, got home and was just wiping out these sections and I found some that, yeah, when I trimmed them out, hey you know, that really didn't . . . all it did was clutter it up.

Murray: Right.

Mark: But then there were other sections that, you know, if I wiped out even a little bit of it, I had to wipe out a whole section.

Murray: Right, right.

Mark: And that section was I thought, well, I won't say crucial because I don't know what is crucial and what isn't . . .

Murray: Yeah, yeah.

Mark: It was a very integral part of what I was trying to do in the paper. And I felt like a lot of that was kind of lost by just pasting things together.

Murray: So, you didn't do it?

Mark: Oh, I did it.  
Murray: You did it?  
Mark: Yeah. You told me to cut it down as much as I could--  
Murray: --yeah, as much as you could, but you cut it down to 23 pages--  
Mark: --to 23 pages.  
Murray: Ten pages, eleven pages?  
Mark: And I was crying at that. (laughter) As for when I started getting angry at you was when I was typing up this paper, which I typed up three times, three times before, and I had all these sheets of paper that were almost identical except that they were offset because I cut up before and I had to type these things all over again and I was doing a terrible job typing that day, and I broke a pencil against the wall, and left two dents in the wall where I had beaten my pencil (laughter), and that's when I was getting frustrated.  
Murray: When you were retyping it like that, did you find any changes in voice or anything happening in your writing? Did any of your writing change when you typed it? Or, are you able to isolate yourself?  
Mark: Phew! Boy, that's not the time to ask me on that one.  
Murray: Yeah.  
Mark: Because I was just not into it.  
Murray: Yeah. What do you think of the piece now?  
Mark: As it is now? I wasn't happy with it.  
Murray: Yeah.  
Mark: It seemed to be too . . . It didn't seem to be as continuous and complete as the other one.  
Murray: Yeah.  
Mark: I feel like if I'm going to cut it down to 15 pages, I'm going to have to throw out the whole paper, and restructure and retype it.  
Murray: Yeah.  
Mark: And not try to say the same thing that I'm trying to say.  
Murray: This merely was, as I said, arbitrary and it was also tentative, as you mentioned it was an experiment--  
Mark: --which is why I might not even continue it.  
Murray: --and you, you know, compromised halfway between, you're right in suggesting which way you were going to go. I think the piece is improved a lot. I really do.  
Mark: (Laughter) Okay. That's what I got to figure out with you, because I don't know exactly why you think it's improved. Or what you're

- saying--
- Murray: --because it's a tighter, I've been pushing you to be freer and let your voice come stronger, but I think it did run on a bit. And I wanted it to. But I think that this tightens it up and makes it a much better piece. I think it's a much more focused, stronger piece. I have a couple of small things in the beginning here, a couple of uses of language, then I saw practically just-- well, see if I can find them. I didn't want to mark this up because it's so beautifully typed. A couple of words that I might . . . see where they are. I think this is, you've given it much more focus, and I really feel that the experience is more compressed. I mean, you've got to decide that ultimately, and it's hard for you to decide and it's hard for me to decide. Both of us are bad readers in the sense we've read it several times--
- Mark: --been reading it all along, um-hmm.
- Murray: --but it read much more of a whole, than the time before. I did think it did run on too much, and I wanted you to go on and on and on, you know, I talked to you at the beginning about fifty or seventy-five pages, you turned green at certain stages.
- Mark: Yeah.
- Murray: But I think that I really like it. But I think in the writing there's just something that disappeared. Let me see if I can find this, having brought that up, find out one or two words.
- Mark: I wanted to look over that introduction a bit. Because the sentence structure seemed to be repetitive.
- Murray: Yeah.

## APPENDIX C

## Generative Methods

## Pentad Discovery Device

Every writer has times when the ideas just won't come by themselves. Here's a way to help them along by looking at your subject in a number of ways to give yourself something to play with in the associating and recombining that is creativity. And play is the key word. Your responses to the questions below can be the first things that come to mind: facts, exaggerations, guesses, or artful lies. Just keep the connections going wherever they lead you.

One way to look at anything is to think of it as part of some kind of action, either physical or mental. The five elements always involved are the act, the actor(s), the scene, the means, and the purpose. Once you have any one of these five in mind, you can make up the other four and, in the process, generate material for your writing. In any order, answer the following questions, starting with the element you already have, even if it's only a single word:

Act:	What's happening?
Actor(s)	Who's making it happen? Who's it happening to?
Scene:	Where and when is it happening? What's the background?
Means:	How's it happening and/or what's being used to make it happen?
Purpose:	Why is it happening? What caused it to happen?

If you think this looks like the old journalist's rule of thumb to get all the important details for a news story (who? what? where? when? why? how?), you're absolutely right. But you want to go beyond the surfact facts and see the connections between them. Answer the questions as fast and in as much detail as you can. Don't stop to worry whether something is important or not. There are no "right" answers, do go with whatever comes to mind. Put down everything you can think of, any way you like--words, phrases, whatever. If you get stuck, go on to the next and come back later, but try to get something down for all of them. When you've finished, your answers should provide you with material to develop into a poem or short story. Above all, relax and don't hold back. Everything you need for your work is in your head, waiting to come out.



### LOOPING (Prewriting activity)

Looping is a writing activity in which you start with a subject and, without planning or consciously thinking, write anything that comes into your mind on the topic. This technique lets you explore a subject to see what you know or think about it without making any decisions about whether the ideas are good or bad, or whether they are important enough to do a paper on. The looping activity also gets other things that are on your mind out on paper so they don't block your mind as you work to come up with something to say on the subject.

1. BEGIN WITH A SPECIFIC TOPIC - At the top of the page, put down the subject you are going to write on. This allows your mind to focus on one particular thing at the beginning. As you write, you may discover that your mind gets off the subject and you are writing about something else entirely. When this happens, go ahead and finish what you are writing about and then go back to the subject you listed at the top of the page and concentrate on that subject. Often what you write that is off the subject will be something that is on your mind, perhaps worrying you. Or what you write may look as if it were off the subject but is actually connected somehow. Either way, "off the subject writing" is valuable because either it gets whatever is on your mind . . . out onto the paper, or it gives you an idea that you didn't at first think was connected to the topic. The aim of LOOPING, however, is to come up with some idea on a specific subject for a paper. So staying on that subject as closely as possible is the best thing to do.
2. WRITE NONSTOP FOR TEN MINUTES - Always keep writing. Don't even take the pen off the page. If you can't think of anything to write, just go ahead and write something like, "I'm stuck." "I can't think of anything." "This is stupid." "The comp. teacher is a real jerk. I hate that @#\$%&\*%#@>" Draw circles if you have to. JUST KEEP THE PEN MOVING.
3. MAKE NO CORRECTIONS - at this stage in the writing process, don't worry about perfection. Just put things down as they come to you. Also, don't deliberate about something you are not sure about. You can make decisions later. For now, write without correcting, changing, and pausing.

4. After you have completed the first ten minutes of writing, read what you have written and decide what main thing you seem to be writing about. What comes up again and again? After deciding, express this main idea in a single sentence. This sentence will then serve as the starting point for ten more minutes of nonstop writing.

REMEMBER: In looping there is no right or wrong but rather an attempt on your part to find what interests you most about any given subject.

### COMPOSING EXERCISE

Complete each of the following steps on a separate 3" X 5" card.

Step 1. Think of an experience, a person, or a place and list 20-25 specific details (words, phrases, impressions) about it on card 1.

Step 2. Circle the most interesting or surprising detail on card 1. On card 2, provide more information about what you have circled. Drive yourself to make this new list of short specific details as long as possible.

Step 3. Use the list of details on card 2 to write whole sentences, actually a rough draft, on card 3. Put the information you assembled on card 2 into meaningful order on card 3. Look for patterns among the specific details, ways to link them together, and ways to organize them. Turn the details into sentences.

Step 4. Edit and proofread card 3. Correct grammar, usage, spelling, and punctuation. If necessary, recopy what you have written.

### ORGANIZING A PAPER

There are several ways to help students organize, or reorganize, information for a paper. If the student does not have a rough draft you can suggest the student outline the information he or she wants to include in the paper. Either a standard outline or an issue tree may be used. Examples of each are on the following pages.

If the student has a rough draft that is poorly organized, you may have the student try to impose an outline on the material in the draft, which should demonstrate that organization is lacking, or you may have the student reorganize the material in an outline or issue tree, which should let the student find a better organization for the paper.

Another method you may use with a rough draft is the "cut and paste" method. To do this, isolate sections of material that do not fit together and cut the sections apart. Some sections may be as small as sentences, and some sections may be a page long. Reorganize the "cut" sections into a better composition and paste or tape sections together.

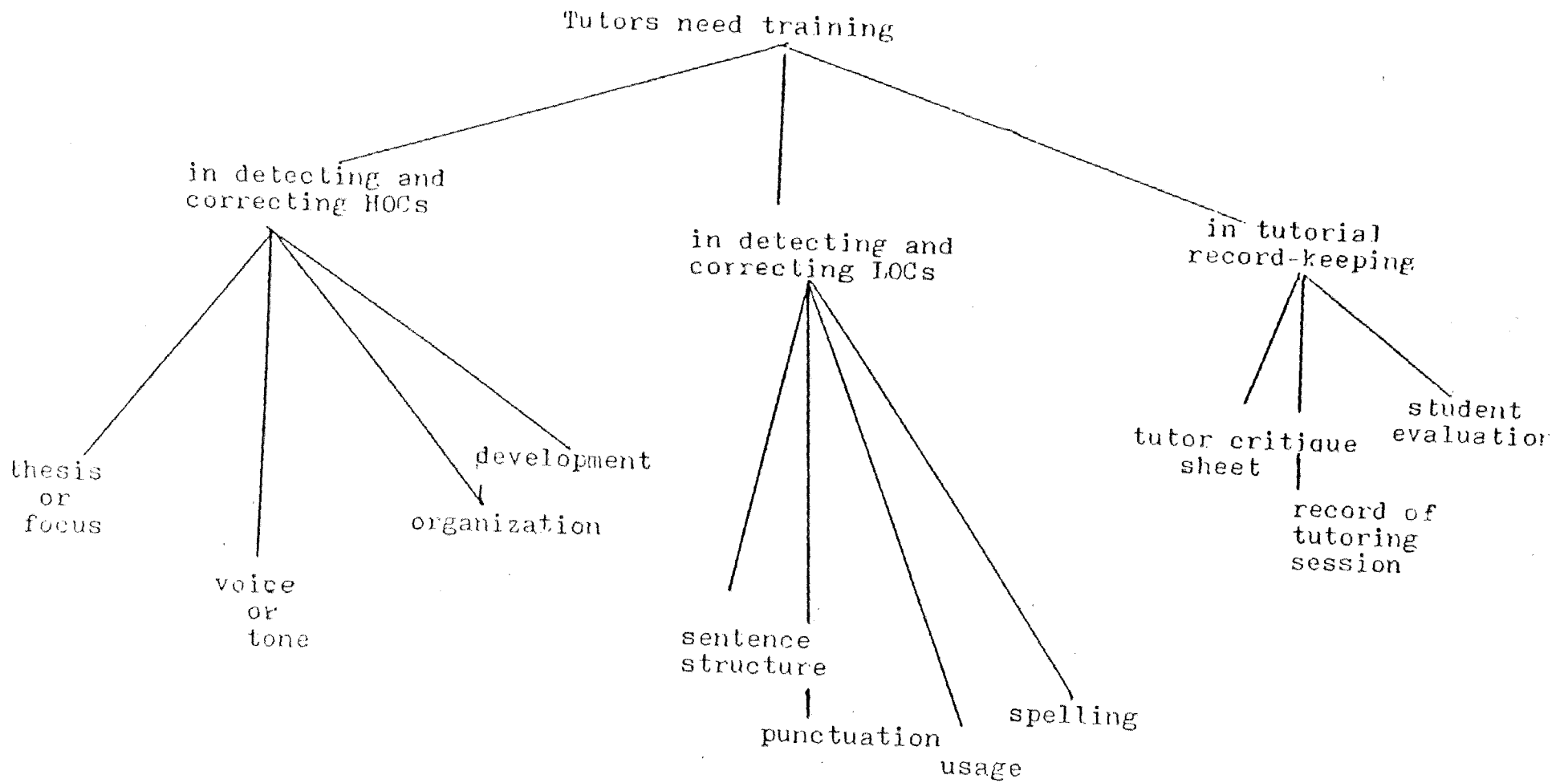
Doing any of the above exercises will help the student learn a few effective methods for organizing future papers.

## Use of an Outline to Organize a Paper

Outline that shows some of the training needs of tutors

### TUTORS NEED TRAINING

- I. In detecting and correcting HOCs
  - a. thesis or focus
  - b. voice or tone
  - c. organization
  - d. development
- II. In detecting and correcting LOCs
  - a. sentence structure
  - b. punctuation
  - c. usage
  - d. spelling
- III. In tutorial record-keeping
  - a. tutor critique sheet
  - b. record of tutoring session
  - c. student evaluation



An issue tree that outlines some of the training needs of tutors

## APPENDIX D

## Reigstad's "Order of Concerns"

## HIGHER ORDER CONCERNS

## Thesis or focus

(Tutor may ask student to summarize the paper or jot down a one sentence summary)

## Voice or tone

(Tutors can help the student identify the "intended" audience as well as the "actual" audience)

## Organization

(Tutor may suggest the student try to outline the paper)

## Development

(Tutor may have student do focused freewriting or have the student "talk" about the paper as if talking to oneself)

## LOWER ORDER CONCERNS

## Sentence structure

(Varied sentence length and structure)

## Usage

(Correct grammar and word usage appropriate for the intended audience)

## Punctuation

(Important to correct reading of the paper)

## Spelling

## APPENDIX E

## Suggestions for Class Visits

When you are asked to visit a class and give a presentation for the Writing Workshop always take an adequate number of brochures so each student will have one. In addition, whenever possible, take one of the sign-up boards so you can clearly demonstrate how the students are to sign up for tutoring or helping sessions.

When you get to the classroom, introduce yourself, if the instructor doesn't. Next, explain what the Writing Workshop is and what we do. The Workshop is a free service offered to all Drake students who want help with their writing. The staff is trained to help students in all disciplines at all grade levels with any aspect of writing. We can help students understand an assignment and help them get started if they are having trouble getting an idea about what to write. We can help them with content, organization, being specific and, of course, grammar and punctuation. We can be a different audience if the student wants to be sure he or she said what he or she wanted to say. We can, also, give suggestions on how to write essay exams, resumés, and business letters. We have helped law students, liberal arts students, pharmacy students, business students and journalism students. We have worked with students who know very little about writing, as well as students in Masters' programs and students in the Honors program. Sometimes these students use our service extensively.

Now, a couple of things we don't do. We do not write the paper for you nor do we simply proofread. We do not grade a paper nor do we guarantee better grades. We work with you to improve your writing and, sometimes this results in a better grade, but we do not guarantee it.

To be sure that a writing tutor is available at a time that is convenient for you, we have this board listing the times when a tutor is free. When you sign your name in a particular time slot, you are certain you will be able to see that tutor at that time. Do not sign your name in a square where no tutor's name is listed. That means no tutor is available.



We ask a couple of things of you. Don't wait until the last minute to bring a paper to us. Give us and yourself a little lead time. We can sometimes help if a paper is due tomorrow, but we can't help at all if a paper is due in an hour. The more time either of us has to work on the paper, the better the paper will be.

The Writing Workshop is a FREE service at Drake, so why not take advantage of it? (Optional inclusion) It is one of the few free services Drake offers so it makes sense to use it.

Any questions? Thank you, and I'll be looking for you.

## APPENDIX F

## General guide for telephone conversations about Writing

## Workshop

This is a general guide for you to follow when making phone calls to instructors about the services of the Writing Workshop. This is only a guide. It is more important for you to be yourself when talking to the instructors. If they can see or hear your desire to help their students write better, YOU can generate more favorable P.R. than any "canned" conversation.

## Sample conversation:

Hello Mr./Mrs., Miss, Ms. \_\_\_\_\_ or  
Prof. \_\_\_\_\_

I am \_\_\_\_\_ from the Writing Workshop located in Howard Hall. Are you familiar with the Workshop? [If the answer is no, then explain some of what we do.] Well, the Workshop is located on the second floor of Howard Hall. We have four tutors available at various times to help students with writing any paper assigned. We can help students get started, focus on a topic, organize information, or we can explain some rules of punctuation and grammar, and we can give students some appropriate methods for proofreading. One thing we do not do is edit a paper. We can, also, give students tips on how to study for and write essay exams.

The Workshop is open from 9:00 until 3:30 every day, and students may drop in at any time. However, if a student wants to be guaranteed that a tutor will be available at a given time, the student should make an appointment by coming to Howard Hall and signing up with a tutor at a time convenient for the student.

If you [the professor] would like to refer a particular student whom you feel would benefit by our help, please call me and I'll arrange a time to see that student. I can send you some referral slips that you can keep on hand to use when you want to refer a student. Part of the referral slip goes to the student and part to us at the workshop. There is a place on this slip where you can indicate specific problems you would like to have a tutor address when the student comes to us.

I can send you some brochures that will explain to the student what the Workshop does and how we can help the student with writing. You can give one of these to students whom you think we can help, or, if it would be more convenient, I can visit a particular class and explain the Workshop and what we do to the entire class. This takes about 5 minutes, but it may be more convenient for you.

If I can be of help to your students, do not hesitate to call me. My number is \_\_\_\_\_, and my name, again, is \_\_\_\_\_. We want to help all students improve their writing no matter what their major may be, so please refer any student to us who needs help with aspect of writing. Thank you.

[If the answer is yes, the professor does know about the workshop, then you can say something like this]

That's great. Let me remind you that the Workshop is open from 9:00 until 3:30 every day (etc.)..... [you can pick up the conversation from any place you consider appropriate].

## APPENDIX G

## Sample syllabus

## Week 1 - Introductory meeting

Explanation of English 15 (what is required etc.)

(The student does a free-write.) For example: the first days in a new class are usually exciting and awkward at the same time because no one knows anyone else. Address part of the awkwardness directly. Write a letter introducing yourself to your teacher. Focus on your past experience in writing classes and on your attitude toward writing. How do you feel about writing? How do you see yourself as a writer? The purpose of your letter is to give your teacher some information about yourself, your attitudes, and your writing. Add any other information that you feel might help your teacher understand you and your attitude.

Week 2 - You are to do a rewrite of the free writing, or a description of your best friend, using specific details to explain why the friend is a "best" friend, or what the two of you have done together that makes the friendship special. Specific details and colorful description of activities performed is the intent of this assignment.

Week 3 - You are talking to a friend who wants to become a teacher. In the course of the conversation, you think of a teacher who made a strong impression on you; a teacher who was effective and inspiring or who was ineffective and perhaps even destructive. Write a portrait of this teacher, with the purpose of giving your friend a positive or a negative example. Pinpoint the quality or qualities that make or break this teacher. Use particular situations and typical behavior to illustrate the person's best or worst teaching qualities.

Week 4 - Your dorm is sponsoring a "visiting relative" week, and you have invited your grandmother/grandfather (or aunt or uncle) to come and live with you for one full week. During that time he or she will do everything you do, e.g. go to breakfast, go to class, go shopping, study and go the library, (if you do), and, of course, go to parties. Write what you think she/he will tell friends back home. You can assume the details are being revealed to close friends, so, it is

possible, your relative will tell everything the two of you did. Would your relative have a good time? Would he/she enjoy telling what happened? Would anything embarrass her/him?

Remember this is your grandmother or grandfather, or close relative talking, not you. Let us see the events from your relative's eyes, not yours.

- Week 5 - Think of a situation in which you were treated unfairly, in which you were a victim of an injustice, a situation that made you angry. Tell what happened, as if you were writing to a sympathetic friend or acquaintance. Make your feelings clear. Select the facts you need to keep your story clear and the facts that support your side of the story. Sound angry and indignant. Make sure the reader understands what you expected as well as what happened so that he or she knows why you are angry.
- Week 6 - On the other hand, you have to present the same situation from the other person's point of view. Often, one's idea of justice is heavily influenced by one's role in a particular situation. For this assignment, shift roles. Put yourself in the role of the person whom you regard as primarily responsible for the injustice done to you. Imagine that he or she is telling a friend about the incident, and tell what happened from his or her point of view. Tell the story clearly, giving the reader the facts necessary to understand what happened. Make sure that your speaker's viewpoint differs in important ways from your actual viewpoint. Create a definite and consistent attitude toward the incident. Create a convincing personality for your opponent.
- Week 7 - Explain a process, either how some thing is done or why some thing is done the way it is. Assume you are having to explain to a beginner either how to do a job or activity, or why a job or activity is done the way it is. Be specific and detailed in your directions or explanation so the beginner will not be confused. Remember he/she knows nothing about the job or activity.
- Week 8 - Compare and contrast two things, two people, or two ways of doing something (school systems, grade levels, friends, family members, methods of teaching, etc.). There are two ways to write comparison and contrast essays. One is called a

block method in which each subject is treated in one block of information with no comparisons or contrasts within the paragraphs. The other method is called a point to point. When using this method, you make a point of comparison and show how the two subjects are alike and/or different. For each, however, you need to develop specific points of comparison and show the similarities and differences using those specific points.

- Week 9 - Define an issue, a cliché or an idiom (or anything you can think of). Think of an expression that might give a foreign visitor to this country some difficulty. Try to explain the difference between the dictionary definition, or the literal definition, and the way it is defined and used by society. Our language can be quite confusing to a foreign visitor, so you explain a difficult word, phrase, idiom, cliché or issue to him or her.
- Week 10 - Review, or critique a movie, book, restaurant, television program or short story. (Point out the differences between a review, critique and plot summary)
- Week 11 - Express an opinion (this assignment will probably require two weeks). Choose a subject about which you feel quite strongly; something that hits your "hot button." Express your opinion with specific reasons for why you have the opinion you do. It does not have to be something the instructor will agree with, but you must support your opinion with specific reasons and a logical development of the argument that shows the reasons why you hold the opinion you do. Argue your opinion with logic, and lead your reader to understand why you feel the way you do.
- Week 12 - Same assignment (probably the paper needs more specific detail, but if not assign another opinion paper)
- Week 13 - Persuasive argument on a topical issue or something, you (the student) feels strongly about. This may be the topic of your opinion paper, or it may be something entirely different. (This assignment will probably take at least two weeks to be sure the student uses persuasive language and doesn't beat his reader over the head.) Choose a topic about which you would like to see something done. Try to persuade your reader to either change his or her mind or to join you in trying to get a

change made by someone in authority. Perhaps you would like to see semester tests abolished. If so, you could try to persuade the administration of the school that the tests prove very little and are meaningless, and, consequently, the tests should be abolished. Or you might try to persuade your dormitory friends to join you in a protest against semester tests, or, if you prefer, against Hubbell food. Remember - you are to persuade - not torture - your reader. Nor are you to hit him or her over the head. Use good persuasive language and logical arguments.

Week 14 - Same assignment. (Usually students will either not have been persuasive, or the organization of the argument will not be logical. It is difficult for students to get both a logical and a persuasive argument developed in one or two drafts. However, if they do, then you can ask them to write a paper from the opposing point of view.)

Week 15 - Evaluation of semester. What the student has learned and an evaluation of the tutor (filled out in private and put into an envelope and left in the W.W. Director's mailbox).

To the tutor:

This is a sample and nothing more. If you want to follow it, you may, or if you want to work on one of your own, please do. It is designed to move the student from very personal writing to more objective writing; from talking about her/himself, to expressing opinions and supporting those opinions with a reasonable and logical argument. The important thing to remember is that any syllabus must be very, very flexible. You want to adjust it to meet the student's needs; it is not some masterful plan you have in mind. Revising and rewriting must be part of every assignment whether it is done during the tutoring session or for the next meeting. Explaining punctuation and grammar rules works best as problems occur in the student's writing. If a problem isn't corrected in one or two sessions, you may want to devote an entire half hour to it and have the student do work sheets or exercises.

You might try writing (possibly free-writing if you have very little time) some of the assignments you give to see if they are workable. This, also, gives you an idea what the student is going

through. I can't recommend this strongly enough.  
It is very helpful for both you and the student but  
especially for you.



## APPENDIX H

DROP-IN/FIRST VISIT

WRITING WORKSHOP RECORD FORM      Tutor's initials \_\_\_\_\_  
 (This form is confidential)      Date \_\_\_\_\_

-----  
 NAME \_\_\_\_\_

MAJOR \_\_\_\_\_

PLEASE CIRCLE THE CLASSIFICATION THAT PERTAINS TO YOU

- |              |                     |
|--------------|---------------------|
| 1. Freshman  | 4. Senior           |
| 2. Sophomore | 5. Graduate student |
| 3. Junior    | 6. Law student      |

PLEASE CIRCLE YOUR NATIVE LANGUAGE

- |            |                 |
|------------|-----------------|
| 7. English | 10. Japanese    |
| 8. Spanish | 11. Other _____ |
| 9. Chinese |                 |

PLEASE CIRCLE HOW YOU FOUND OUT ABOUT THE WRITING WORKSHOP

- |                  |                 |
|------------------|-----------------|
| 12. Teacher      | 14. Friend      |
| 13. Poster/flyer | 15. Other _____ |

PLEASE CIRCLE TIME AVAILABLE UNTIL THE WRITING  
 ASSIGNMENT IS DUE

- |                   |                                        |
|-------------------|----------------------------------------|
| 16. Overdue       | 19. Within two weeks                   |
| 17. 1 day         | 20. Over two weeks                     |
| 18. Within a week | 21. No deadline<br>specified (rewrite) |

PLEASE CIRCLE WHAT YOU THINK WILL BE THE LENGTH OF THE  
 ASSIGNMENT

- |             |                   |
|-------------|-------------------|
| 22. 1-2 pp. | 24. 6-12 pp.      |
| 23. 2-6 pp. | 25. Over 12 pages |

WHAT WOULD YOU LIKE THE TUTOR TO HELP YOU WITH?

- |                                     |                                   |
|-------------------------------------|-----------------------------------|
| 26. Organizing information          | 30. Expanding a draft             |
| 27. Understanding the<br>assignment | 31. Trimming a draft              |
| 28. Staying on the topic            | 32. Syntax (awkward<br>sentences) |
| 29. Getting started                 | 33. Usage, spelling,<br>grammar   |
|                                     | 34. Other _____                   |

IF YOU ARE WRITING FOR A PARTICULAR COURSE

What is the course title or number? \_\_\_\_\_

Who is the instructor? \_\_\_\_\_

**TUTOR: FILL OUT IMMEDIATELY AFTER CONFERENCE**

Tutor's initials \_\_\_\_\_  
 Date \_\_\_\_\_

**Conference time:**

35. 0-15 min. 36. 15-30 min. 37. 30-60 min.  
 38. 60-90 min. 39. Over 90 min.

**Discourse type:**

40. Fiction 41. Explanatory/informative  
 42. Personal/expressive 43. Persuasive

OR

44. An abstract 45. Resumé 46. Application 47. Other \_\_\_\_\_

**What did you primarily spend the time doing? (Circle one)**Writer had no draft

- |                                                            |                                                 |
|------------------------------------------------------------|-------------------------------------------------|
| 48. Understanding the assignment                           | 52. Considering audience/voice                  |
| 49. Discussing the "writing process" (confidence building) | 53. Locating information (suggesting resources) |
| 50. Compiling ideas (questioning, making lists)            | 54. Organizing ideas (outlining) etc.           |
| 51. Other _____                                            |                                                 |

Writer had a draft

- |                                                            |                                |
|------------------------------------------------------------|--------------------------------|
| 55. Understanding the assignment                           | 59. Considering audience/voice |
| 56. Discussing the "writing process" (confidence building) | 60. Reordering a draft         |
| 57. Deleting information in a draft                        | 61. Expanding a draft          |
| 58. Usage, spelling grammar                                | 62. Other _____                |

**What do you think the writer's primary need was? (circle one)**

- |                                    |                                |
|------------------------------------|--------------------------------|
| 63. Organizing information         | 69. Confidence                 |
| 64. Getting started                | 70. Usage, spelling, mechanics |
| 65. Trimming a draft               | 71. Maintain focus             |
| 66. Syntax                         | 72. Expanding a draft          |
| 67. Understanding the assignment   | 73. Perceiving audience        |
| 68. Getting unstuck                | 74. Unaware of need            |
| 75. Other (please elaborate) _____ |                                |

**What strategy did you primarily use? (circle one)**

76. Questioning 77. Retelling 78. Listening 79. Suggesting alternatives

**What did you recommend at the conclusion of the conference?**

80. Nothing 81. Revisit the Writing Workshop  
 82. Ask teacher for some help 83. recommended self-help material  
 84. Other (please elaborate) \_\_\_\_\_

\_\_\_\_\_  
 \_\_\_\_\_

Dear \_\_\_\_\_

On \_\_\_\_\_ your student \_\_\_\_\_  
reported to the Writing Workshop for assistance with  
writing problems. Below you will find a diagnosis of  
the difficulty and the steps we are taking to improve  
the situation. Thank you for supporting the Workshop  
and for taking an interest in your student's writing  
skills. Let me know if we can serve you better.

Sincerely,

Tutor/Writing Workshop  
Howard Hall

Diagnosis:

Program

I would recommend that this student attend the Workshop  
\_\_\_\_\_ more time(s).

## APPENDIX I

## IS GENTRAN TAKING THE PEER OUT OF PEER TUTOR?

I had been involved in peer tutoring for four years when I attended the First Conference for Peer Tutors in Writing at Brown (Fall 1984). I was satisfied that peer tutoring was working at Merrimack, and I thought I knew why. I believed in what Thom Hawkins wrote: "The tutoring contract is productive because there is a reciprocal relationship between equals, a sharing in the work of the system (for example, writing papers) between two friends who trust one another" (66). I was persuaded that Ken Bruffee wasn't exaggerating when he made the following assertion:

Many of the students who walked through the doors of the Writing Center, however many discrete bits of information they may have been able to check off reliably on multiple-choice examinations, did not really seem to know the subjects they studied when they were asked to write about them. Yet given the opportunity to talk with sympathetic peers these same students seemed to discover knowledge they did not know they had. They could identify and examine issues in these subjects, take positions on them, and defend their positions in ways they (and some of their teachers) had not thought possible. ("The Brooklyn Plan" 451)

I advocated Stephen North's assessment of the Writing Center: "Maybe in a perfect world, all writers would have their own ready auditor--a teacher, a classmate, a roommate, an editor--who would . . . ask them questions they would not think to ask themselves. A writing center is an institutional response to this need . . . It is simply one manifestation--polished and highly visible--of a dialogue about writing that is central to higher education" ("The Idea of a Writing Center" 441). I was convinced that David Klaus' theory was accurate: peer tutoring brings about academic gains for the tutor, academic gains for the tutee, and social growth (1-2). Constructing knowledge and developing community are what peer tutoring and the writing center meant to me.

At Brown, Ken Bruffee attempted to give peer tutoring a conceptual background. He discussed the influence of a social constructionist philosophy on his alternative pedagogy, collaborative learning. He pointed out that knowledge is socially constructed in a community of knowledgeable peers. He explained that peer tutoring is one form of collaborative learning,

that tutors create "conditions in which people learn to talk with each other about writing the way writers talk to each other about writing, and learn to write as those in the community of literate people write" ("Peer Tutoring" 13). He quoted Rorty, who wrote that learning "is a shift in a person's relations with others" ("Peer Tutoring" 13). And he advanced the theory that learning involves a loosening of ties in one community in order to join others, defining this process as reacculturation. Bruffee acknowledged that the process would be extremely difficult to undergo alone, and said that peer tutoring could serve as a support group, a transitional social unit.

With this conceptual background, I left Brown even more convinced that peer tutoring was very healthy. Even though I had heard Bruffee warn that traditionalists would call peer tutoring the blind leading the blind, I was certain that everyone else involved in peer tutoring acknowledged collaboration to the *raison d'être* for writing centers. Celebrating our acculturation or reacculturation and reacculturating others as we worked with writers and conversed about writing--"How terrific," I thought, "these are profoundly civilizing activities! No need to worry."

When I left Brown, I took with me as many descriptions of writing centers and peer tutoring programs as I could. I admit now that I focused too readily on those that expressed the same philosophy about tutoring that I embraced--and that Ken Bruffee seemed to have. Nevertheless, I thoroughly enjoyed reading these passages:

\*The theory of our Lab is based on a few simple principles: peer-tutoring, positive reinforcement, non-error based instruction, and writing as a process. 99% of the teaching is by peer-tutors; the supervisor and director are seen as adjuncts and resources. Our approach is that we provide immediate rewarding reinforcement. We have little use for most programmed lessons and emphasize the students' work as the center of our attention.

\*The center fosters a positive, supportive environment in which learners are enabled to take risks. Writing is considered in the broadest context in the center--not as a narrow skill to be sharpened by drill and exercise, but as an act of thinking, discovering, learning, and communicating. Dialogue between reader and writer is essential to such exploration, the ultimate goal being

internalization of this dialogue in the maturing writer or thinker and his work.

And when I returned to Merrimack, I was pleased that the peer tutors in our Writing Center, so far as it could be determined from their journals, adopted a style that was truly collaborative:

\*A good tutor helps another student recognize a writing problem and then engages the student in a process of questioning and discussion to solve the problem. As well as being a good conversationalist, a good tutor is a good listener.

\*A tutor should engage students in conversation (which could include and which could be informal), trying to discover what writers want to say and how they want to say it.

\*I think, first and foremost, a tutor must be sincere and caring about those she works with. Also, she must have the ability to induce a conversation which will prompt the student to continue writing.

When I made plans to attend the Annual Conference of the New England Writing Centers Association at Hartford (Spring 1985) and the Second Conference for Peer Tutors in Writing at Bucknell (Fall 1985), I expected more of the same reinforcement. What I had not acknowledged was Bruffee's caveat--that collaborative learning, in general, and peer tutoring, in particular, posed a kind of threat to traditional teachers. These activities challenged the authority of knowledge supposedly generated ages ago and which such teachers faithfully transmitted.<sup>1</sup> So, Bruffee argued that advocates of this approach to knowledge and learning could call peer tutoring the blind leading the blind. He had said at Brown--

that as long as both teachers and students in general still regard themselves in the traditional and prevailing language, this newly self-aware peer tutor is in trouble. There is a clear danger that teachers are going to characterize him or her as forward, as impertinent, as disrespectful, as, in short, merely a smart-ass. What is worse, the peer tutor is in danger of characterizing himself or herself as merely a smart-ass. This would be a real shame, because self-abnegation at this point could cripple or retard the genuine educational growth in this student that is now well under way

("Peer Tutoring" 19).

I learned, for instance, that peer tutors go by many names: writing assistants, writing associates, writing fellows, clinicians, consultants, interns, and so forth. While I acknowledge that these titles do give a certain kind of credibility to tutors in the Gentran tradition, I'm disturbed by the apparent abandonment of Bruffee's collaborative approach to peer tutoring. I rather liked that students could offer "good talk"--as Harvey Kail terms it--to other students who dropped into or were referred to the Writing Center. I began to think that Maxine Hairston's early view of writing labs--"ad hoc measures to try to patch the cracks and keep the traditional system running, . . . which give first aid to students who seemed unable to function within the traditional paradigm" (82)--was accurate. I even heard stories of writing associates who never met their tutees, of consultants who shared the professor's office, who ambled to the coffee room with him, and who walked into class with him. I learned that some assistants graded papers. While I was shocked by these anecdotes, I read through the handouts I picked up and discovered that the philosophies for many writing centers provided the impetus for such approaches. Here's a sampling of what I read:

\*At the first visit, students discuss their problems and goals with one of the clinicians and set up a plan of treatment.

\*We prefer that students come to the Writing Center with their assignment and a rough draft.

\*Writers usually bring drafts of work-in-progress to the Center, where they meet with a tutor for approximately an hour to go over the draft.

"No wonder tutors are seeing themselves more as teachers than as peers," I mused between sessions. I even overheard this piece of conversation between two tutors: "We stress the basics in working with tutees," explained one. "Yes," the other responded, "a tutor should be able to identify a student's writing problems, because the student is often not sure what they may be." This frustrated me. In "The Idea of a Writing Center," North argued that the writing center changes writers, not texts. He disparaged those who wanted to make it a place that deals with "mechanical problems" or that carries "the ball for mechanics" (436). But in an attempt to satisfy traditionalists, we were making it difficult for peer tutoring to become anything else,

never mind an alternative form of learning.

Meanwhile, Tori Haring-Smith advanced the theory at Bucknell that the tutor is a kind of hybrid, not truly a collaborator, not really a teacher. She said that "peer tutor" is an oxymoron: the tutor is never really in the same boat as the tutee and though they may share a common concern, they don't have the same problem. She said tutors should be seen, in part, as mini-teachers, taking a title like "writing fellow" in order to indicate an advanced and hierarchical status. Nevertheless, she picked up on Muriel Harris' idea ("The Teacher as Coach, Commentator and Counsellor") that the tutor is a kind of coach, knowing when to counsel and knowing when to be receptive. Clearly, this latter notion was a kind of middle ground that many of the writing centers I read about seemed to be in:

\*The philosophical emphasis for the tutor is to respond to the tutee as a peer audience, responding to the content of the writing as well as secondarily, its form.

\*Thus, the goal of the Writing Center is to give students the opportunity to have another see their work and help them explore various strategies to deal with the frustration that comes when a paper "doesn't seem to be going anywhere."

I began to see as infinitely reasonable this hybrid notion of the tutor. I remembered how well Deanna Gutschow played the roles of collaborator and coach in "Stopping the March Through Georgia." She helped a writer who couldn't find aim and audience on his own. She drew ideas out of him and, when he was stuck, she offered advice. Throughout the conference, Gutschow engaged Rick in a dialogue about his writing, at times listening and at times advising. (See pages 99-100 of the article; there Gutschow reproduces the transcript of her conference with Rick.)

But it's the "mini teacher" aspect of Tori Haring-Smith's idea that's worrisome. New writing centers that employ writing fellows and writing associates who never see the students they are helping are, in a sense, yielding to the demands of Gentran traditionalists. And Gentran is a very formidable, and still solidly entrenched, metaphor. For instance, I recently asked prospective tutors to comment on a piece of writing. Granted, the piece was flawed mechanically. But because these students had been nurtured by Gentran and had not been offered the collaborative alternative to learning,



they gave no response whatsoever to the content in the writing:

\*I think the piece is lacking in the technical aspects of writing. Not to mention the run-on sentences and terrible spelling errors.

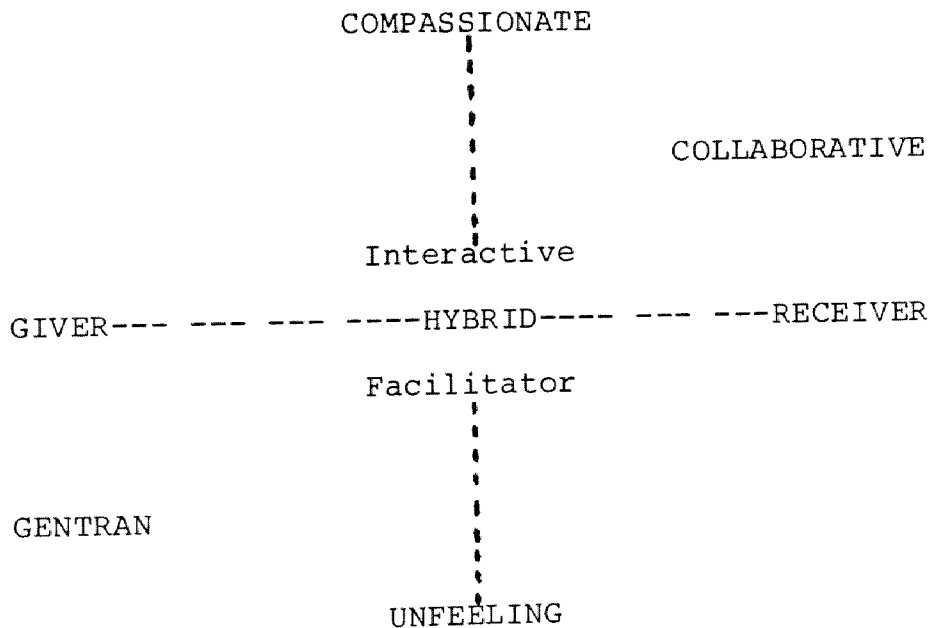
\*Take a little more time to rewrite this and watch for misspellings. Also use more commas and periods.

\*"F"--I understand what's coming across, but the grammar and spelling are very poor. Next time you should have a dictionary close by.

What does all of this mean? I suppose I want to suggest that it's dangerous to look for ways to give peer tutoring and writing centers more credibility. It's taken us a long time to tap into that most unused of all academic sources--the student. Now that we have, we shouldn't spend our time wondering whether or not traditionalists approve of the discovery. I like Thom Hawkins' conclusion: "The truly discursive nature of the talk between tutor and tutee is . . . at the heart of learning how to revise, how to refine thoughts from draft to draft" (67). I'd hate to see tutors become "mini teachers" who encourage "a thin distorted echo of official style . . ." (Hawkins 65) from the writers they work with. I like how Stephen North describes peer tutors: "they are listeners and readers trained to offer responses that keep writers moving" ("Training Tutors to Talk About Writing" 439). I'd be disappointed if they became "text editors whose job is to 'repair' writing . . ." (North, "Training Tutors to Talk About Writing" 439). I think Ken Bruffee is right: a trained and sympathetic peer can find out where the writer is in the process of composing and arrive at a consensus about what that writer can do to make the writing consequential (A Short Course in Writing 127). But these are all my biases.

I do, however, want to hypothesize that the philosophies writing center administrators adopt directly impact tutoring styles. A Gentran philosophy will encourage tutors to be careful but somewhat unfeeling readers, who are impatient to give advice; a collaborative philosophy will prompt tutors to be compassionate conversationalists, who receive ideas patiently and wait for the writer's idea to develop. A combination of these two philosophies will, of course, lead tutors in both directions, possibly directing some of them to adopt Haring-Smith and Gutschow stances,

possibly directing others to adopt Jekyll and Hyde stances. But don't take my word for it. Test the theory. Provide your tutors with your writing center's philosophy; have them tell you what their goals are when they tutor; have them put the remarks into a hierarchical list of words, phrases, or clauses; and then have them provide you with the characteristics they feel best exemplify their tutoring styles. I think the responses could be charted.



When they are charted, consider this question: "Is Gentran taking the peer out of peer tutor?"

Albert DeCiccio  
Merrimack College  
North Andover, MA

<sup>1</sup>The acronym (Gentran) is Harvey Kail's. At Bucknell, he bemoaned the fact that the question of the tutor's authority kept coming up. He explained that it was partially due to the university's traditional stance. It generates knowledge and then transmits it.

University professors supposedly have knowledge; those who don't and who want it are students. He argues, however, that only a small percentage of the university faculty actually generate knowledge; most are either transmitters or popularizers. In this light, he maintained that the authority question should go away.

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## APPENDIX J

## Greg's Writing Workshop Journal

9/2

David Gray came in for his first English 15 meeting. He says he likes writing and feels he could be a good writer if he knew more about punctuation and organization. He is insecure about his writing because of the mistakes he makes.

9/3

Leighton Hill came in for English 15. He has a good basis in writing. Generally, he needs some work on introductions and conclusions and to think more about his audience.

9/4

The student from the Ivory Coast came in (I can't remember his name). He is very bright and has a good command of English. He is able to spot many of his problems on his own.

The referral from the music department came in. She is a grad student who has recently been diagnosed as dyslexic. Her comps are coming up and she wants help in writing essay exams. Her main problem is organization. I told her to come in again with a sample of writing and I gave her some info on writing essay exams.

Teruo (ESL) came in and we went over his English 12 assignment. He has a lot of grammatical problems but was able to pick up on some himself.

9/14

I didn't have time last week to make entries. I did have some interesting cases though. One in particular was a girl from creative writing. She had never done any creative work before and the teacher just told them to start writing, giving no direction whatsoever. The student was very frustrated and came in crying. What she had written for class was very factual. The teacher, who had previously told the students that the Workshop was for people who couldn't write, sent her down here. That drove all confidence from her.

I gave her a confidence boost and some ways to let her imagination go. It seems to have worked. She has been back in this week with some new writing that shows promise. It really gives you. . . .

10/5

A freshman came in with a paper he could redo for a better grade. He was having problems with making it personal and specific. I offered ways to include some detail and areas he could expand on. He was very happy to get some one-to-one feedback.

A foreign graduate student in business had a report draft. His main problem was grammar and punctuation. We went through the paper together and I pointed out errors. I asked him first if he understood why it was incorrect and then if he could fix it himself. He had a good grasp of the assignment and presented the facts clearly.

I had three no-shows today as well as three on Friday. This may be developing into a problem.

10/8

My English 15 student came in. He has trouble including details, especially personal ones. He tends to just give the facts and not go beyond. I have also been trying to get him to vary his sentence lengths. He tends to use only long sentences but is starting to change.

A girl came in I had seen earlier. She had very little confidence in her writing but she got an A on the other paper I helped her with. She was really appreciative and it boosted my confidence in how I was doing as a tutor. She was having problems in organizing her ideas in this new assignment. She was jumping from one thing to the next and not giving adequate detail in a paper that called for a lot of description. What she seems to need most is someone to talk her papers out with and give her feedback on her ideas.

10/9

My dyslexic music major seems to be making some definite progress. She feels more comfortable with writing; she gets less uptight about it. More importantly, she is able to write for larger periods without getting mixed up.

10/12

A student came in Friday with a paper due 9:00 Monday (today). I was full [his appointment time was taken] for Friday so I made an exception and saw him at 7:30 this morning. As it turned out, his paper needed a great deal more help than he could give it between 7:30 and 9:00. He had not written quite what the assignment asked for and it needed to be completely rewritten from

another perspective. All I could do was to give some suggestions on how he could tie what he had written in with what the assignment asked for. This is equivalent to putting a Bandaid on a gaping wound. I encouraged him to come in earlier next time.

Sally Ann Nord came in. She is a very good writer. As Mary told me, she mostly needs more confidence in herself. She had two papers and wanted to know how her ideas were flowing together (which was well) and needed help with the wording of a few sentences. It was nice to read a well-written paper for a change.

My English 15 student is lacking a bit in the effort department. I had asked him to make his last assignment at least two pages long so he used large type on the computer. I have noticed he has trouble with rewriting and knowing how to change things. I think I will concentrate on that for a while.

10/14

My dyslexic student was in. She was tired and we were only able to work for a short time. If she is tired she runs into problems much more quickly.

10/21

One person was signed up today. They didn't show.

10/22

My English 15 student persistently writes short papers. I will have to be less subtle.

A girl came in with a rather good comparison paper but she used a lot of questions - "What is the difference?" - and her introduction was misleading as to her method of comparison.

Another girl had an assignment for English 1 that was very general and she had trouble understanding what to do with it. We talked it out and I helped as much as I could. I really think the assignment is to blame, though.

Had another no-show today.

10/23

My dyslexic student really seems to be making some progress. I am having her answer actual comp. questions. This is not only good practice for her, but it lets me see how she does in an extended writing situation.

As of now, her answers are more coherent than before.

They tend to lack specificity, though. As she goes on, she has trouble transferring info. from her outline to her answer.

A girl came in with a paper she wasn't happy with but didn't know why. It lacked specific examples and explanation. I suggested points that could be pursued in greater depth and encouraged her to keep the reader in mind as she wrote so as to watch for places needing further development.

A basketball player came in needing help getting started. The outline he had wasn't very useful. I explained how to make a better one. He came late so this is all we had time for.

Two no-shows today.

10/26

A business student came in with a case study. In one section she had to discuss some past occurrences and the effect on the present. She had a terrible time with verb tenses here. I think part of the problem was that she hadn't checked it over herself after writing it.

My English 15 student still writes short assignments even after I gave him specific instructions as to length. He also repeatedly fails to employ introductions and conclusions. I think I will start assigning grades to each assignment to make their importance more [sic] salient to him.

A freshman came in who seemed to be a truly gifted creative writer. She was frustrated with English 1 because, in many ways, she is beyond the other students and the scope of the class. Rather than discussing her paper at length, we talked about her situation and I think I was able to ease some of her frustration.

Another NO-SHOW. Sarah had two today.

11/6

It's been pretty slow this week. My English 15 student has worked harder this week and showed a little more interest.

The dyslexic graduate student will be taking her comps. next week. She has improved a good deal over the course of our working together. I feel that I've really accomplished something with her.

11/19

My English 15 student is doing more pre-writing. He is organizing and outlining and it has helped the structure of his papers. His introductions and conclusions are improving as well.

11/30

Last week I had a law student come in. He had a 13 page memo he wanted me to look at. It seems though that he had great misconceptions as to what the Workshop is. He wanted to drop the paper off, have me mark any errors I found and then leave it out for him to pick up at his convenience. He also failed to show up for a special appointment I made for him on Friday afternoon and was late to his regular appointment. I wonder if misconceptions such as these are widespread among law students? I haven't run into this sort of thing with undergrads.

I learned that the graduate student with dyslexia I had been seeing did pass her comps. She tells me she plans to continue coming in to work on her paper writing.

I have had two more no-shows today.



## Steve's Writing Workshop Journal

[Steve wrote in his journal faithfully and at the end of the semester, and the training session, Steve had 53 pages of journal entries. Below is a partial reproduction of Steve's copious entries.]

Tuesday, September 1

This was the first day students visited me at the Workshop. I had appointments at 2 and 2:30, in addition to my quick trip upstairs between the two appointments to sell the Workshop to -----'s English 1 class. The last hour of today's Workshop time was rather rushed.

2:00: Yoshinori Ogawa, 30 minutes.

This Japanese student is writing a difficult paper on Hegelian philosophy. His paper was in what he thought to be its final form, and he wanted me to read it for the picky details of English syntax. He asked me to pay special attention to his use of pronouns, articles, and adverbs. However, his paper showed that he had already paid special attention to these. His most troublesome recurring problems were with other syntax and with punctuation. Because we did not finish a single reading of his paper by 2:30, he will return tomorrow at 2:15.

2:35: Rhonda Moerer, 35 minutes.

Rhonda visited the Workshop many times last year, and says that she plans to visit again this year. She came to the Workshop with a letter for -----'s business writing course. This letter was to introduce the student's career plan to the teacher. Rhonda was puzzled because her letter was quite dull. She had simply supplied the book-like raw data about her intended occupation, without giving reasons why that occupation interests her. She also wanted to expand her draft. When I asked her for more information about the job, she offered the more subjective information. Even better, she supplied it in an animated, witty, and engaging way. Rhonda is a willing talker. I suggested that she add those subjective ideas to the dull and dry data of her letter in order to describe not only her career plan but also her self. Rhonda stayed until 3:10.

Tuesday, September 8

2:00: Tim Danley, 20 minutes.

This wrestler and "physical fitness" major needed help with an English 1 paper. He is in -----'s section. His indignant voice was clear in his description of an injustice at a wrestling meet. He needed some help with organization and with directing the reader's expectations and attention. He seemed to respond well to criticism and I think he will take the time before the Thursday due date to revise his paper.

Thursday, September 10

This day was enlivened by several drop-in visits that did not involve any writing. First came basketball coach Randy Brown with Johnny Woodson, one of his players. The coach wanted to lead Johnny to the Workshop and set up an appointment for him to visit before his paper is due Tuesday morning. Randy almost didn't let Johnny talk at all, right down to telling me when he was available for a visit. I tried to speak and direct questions to Johnny, but that did not seem to get the coach to back off a little. If I were that player, I would be offended by the mother-hen-like behavior of the coach. Randy seemed concerned about getting the rest of his freshmen players into the Workshop, so I gave him some pamphlets. I wonder if such concern is really necessary, or if he's doing this as a precaution. I'll write a note to him tomorrow to thank him for his interest; that positive reinforcement couldn't hurt.

2:00: Heather Johnston, 30 minutes.

Heather is a freshman with a problem. She signed up to take an upper-level Brit Lit class without first taking English 1. She's not ready for the class she's in, but the last day to drop classes is past, and she needs help surviving. She came to me with a copy of her paper topic and Beowulf. She wanted to know what to write about. To me, the paper assignment was clear, and my own 5-year-old and meager knowledge of Beowulf suggested a few possible topics. Heather was just too unsure of herself to take a topic and plunge into the prewriting. She may not even know about prewriting since she hasn't taken English 1. I'm afraid I led her with my questions, and that some of her ideas are not her own, but I felt unable to describe much more about what to do than "Pick some topic and DO it." I asked Heather to return with a draft on Monday afternoon. I hope she comes with something good.

2:30: Kelly Rawley, 30 minutes.

Kelly is from -----'s English 1 section. She had a draft of a description of an injustice. She had many writing problems, not the least of which was the apparent dislike of dictionaries. I suggested that she overcome that. Her organization was loose, and the paper had no real conclusion, so I also suggested that she produce a strong ending before she correct all those little mechanical errors that filled her pages. Her paper reminded me of the article describing common writing problems of Oriental students. Kelly expected the reader to infer her position, but she didn't tell the reader that position explicitly.

Monday, September 14

Today's great problem is likely to continue all week. Due to a certain amount of confusion this morning, this week's appointments were erased from the appointment board. Because of this, one girl who thought she had a 2:00 appointment had to wait until 3:00 before the erased appointments had been completed. She must have been quite determined to stay and talk. I wonder if I'll be busy tomorrow. Without the appointment board, it's hard to tell.

Greg mentioned that Randy Brown had been in to check on Johnny Woodson's session Friday morning. Johnny hadn't shown up, and the coach seemed annoyed.

2:30: Val Fraas, 30 minutes.

Val has some serious problems, both as a writer and personally. Val has started college many years after leaving high school. She is in -----'s English 1 section. This assignment is the standard "Personal Injustice" paper. Val has written an emotional paper about her alcoholic live-in boyfriend and his failure after treatment for alcoholism. She blames him for his failure, but seems to be still with him. I didn't feel comfortable asking, though I wanted to. While we talked about the paper I had to be as tactful as I can be. This is a ticklish subject and she obviously was quite emotional about it.

Val claims that she hasn't had a writing class since the eighth grade, which to me means that she's never had a writing class at all. She didn't know what a thesis or an outline is, or even an introduction for that matter. She's got troubles. I explained about theses and intros, and suggested that she return to talk about the rest when she writes those. She has 2 weeks before the paper is

due, so she also has time for a crash course in rudimentary English composition. I hope for her sake that she returns.

### 3:30: Paperwork.

I've decided to list this part of my day. Paperwork is so large a part of my days that it may as well be included in the log. I had to stay late today. Perhaps if I didn't have a wife to come home to I wouldn't have minded. I did enjoy talking to Heather. My feelings about staying late at the office aren't clear. Perhaps because "staying late at the office" is such a cliché of married life, I shy away from staying late.

### Tuesday, September 15

#### 2:20: Max Gomez, 50 minutes.

Max is a Panamanian student in -----'s Business Writing class. He was working on a letter describing a company that he might work for. When Max saw the part of the first-visit form that asked him what he wanted to work on, he circled everything, including "45. Other." I recommended that he work more on subject-verb agreement and that he buy a thesaurus.

### Wednesday, September 16

This was a busy day. I saw 4 students. Three of them have the same assignment from -----  
These three students have asked that I write notes to ----- that confirm that they visited me.

#### 12:30: Nikki Alter, 20 minutes.

Nikki was "----- #1." These students were assigned to write about some other piece of writing that they would like to emulate. Nikki chose to write on a fairly morbid theme: the search for the war-grave of a friend's son.

Nikki needed help with organization. I suggested that she write an intro to help with that organization, that she write a thesis to help with her focus, and that she add more detail to her paper.

#### 1:30: Michelle Jushka, 30 minutes.

Michelle was "----- #2." She had a better grasp of the assignment, but had spent too much time giving irrelevant details and ideas. As a result, her sentences were much too long and complicated. I suggested that she shorten those sentences and delete irrelevant material.

2:30: Wai Man Wong, a.k.a. Raymond, 30 minutes.

This is "----- #3." Raymond needed help understanding his assignment. He did not write the section of the paper that tells how he would apply the author's writing techniques to his own writing. I suggested methods for him to accomplish this. He too didn't know how to use a thesaurus, so I suggested that he buy one.

His English is not so good. He needs much work on subject-verb agreement, tense use, pronouns, and other mechanical stuff. He said that he would return before his next assignment is due.

Thursday, September 17

12:00: Max Gomez, 20 minutes.

Today Max wanted to work on his resumé and application letter assignments. I do not know how to get Max to talk his way into the correct mechanics. The session ended up being frustrating for both of us.

2:00: Steve Rothschild, 35 minutes.

Steve is yet another freshman writing that old favorite, the "Victim of Injustice" paper. I don't know how many more of these I can look at seriously.

Steve is genuinely concerned about his writing and is well motivated to do something about it. He is on academic probation at Drake. I had fun with Steve. He responds well to criticism. He knows about some of his mistakes, and fixes them without any prompting. He catches on to most of the other mistakes pretty quickly. He had also used dormitory-style peer editing, which may have cleaned up much of his paper even before I saw it.

Steve needs to do some key-word editing. I talked to him about that tactic, and suggested that he work and read more slowly. He also needs to add much more detail to his papers.

Monday, September 21

Noon: Jodi Sellman, 35 minutes.

Jodi is a sophomore in the honors program. She was writing a paper about the media treatment of Jimmy Carter's 1976 Playboy interview. She had done much research, but did not know what to do with it. She wrote so many of the quotes into the paper that she lost track of her point. I suggested that she delete excess quote detail, and add more analysis of her remaining details. That extended analysis would make her paper much more

coherent.

I felt uncomfortable at first helping an honors student, but then I remembered that I was one once too. That helped.

1:20: Tim Ashcerl, 25 minutes.

Tim is a freshman in -----'s English 1 class. She has required that he visit the Workshop. Tim's attitude is not ideal. He did not want to talk at all; he simply wanted me to dispense grammar knowledge and to rubber-stamp his paper. Since he didn't talk much, neither of us got much out of the session.

Tim's paper has much the same problem as his conversation. He includes no detail in his standard "victim of injustice" paper, and he never states his own opinion. He needs to realize that others may not be able to read his mind, and that therefore he must make a greater effort to make his mind understandable to others.

Tuesday, September 22

12:00: Steve Rothschild, 65 minutes.

Steve came back today with a final draft of his "victim of injustice" paper. I only noticed a few problems, and the rest was pretty good. He worked hard to improve that paper, but that work showed.

Steve also wanted to discuss his next paper, the one written from the other point of view. I wasn't sure that he should be fabricating so much about his subject, so he called ----- to ask her about it. She wanted to talk to me. I stood corrected.

Steve was interested in adding English 15, but then decided that he would rather wait until next semester to add it.

Steve has already signed up for another appointment next week.

2:00: Shane Kramer, 25 minutes.

Shane was the next in the line of students confused by -----'s vague "personal experience" writing task. That assignment is too poorly-defined to expect freshmen to understand. Even I didn't understand it that well. Shane had good ideas, and just needed someone to talk to him about it. He had some concerns about how much to include in his paper, but he answered his own questions during the visit. He needed to work on

the draft's focus too.

Wednesday, September 23

1:20: Keith Osler, 10 minutes.

Keith is a "non-traditional" freshman. He farmed for many years, but when that went bust, and after working at a few mind-numbing menial jobs, he decided to get an education. He is a full-time student who still farms for his father and takes care of his children while his wife works.

Keith was late. He had an appointment at 1, but he was having trouble with his computer skills. We talked quite briefly and quickly about his paper. I suggested that he return sometime when he has more time.

2:30: Steve Creger, 20 minutes.

I first talked to Steve on September 16. Today he showed me a partial first draft of his next paper for ----- class. It was much better than his final draft of the last paper. He said he had done some key-word editing on the present draft, and that it worked well for him. He seemed pleased.

We didn't talk much about his present assignment. Instead, we talked about writing in general. It was an abstract discussion.

Thursday, September 25

12:30: Jill Bucklin, 15 minutes.

Jill's paper had no focus. I suggested that she find some main idea and then match her descriptive details to that topic.

1:30: Jeff Thies, 10 minutes actual work time.

Actually, Jeff stayed until 2:00, but we didn't talk much about his paper. For the last part of the session, we just talked.

Jeff didn't know how to organize information. We talked about a few ways to do that, and from that information Jeff created his own unique organization for his own paper.

Monday, September 18

12:00: Jason Parker, 35 minutes.

Jason needs to work harder at making his sentences concise and direct. He has a good feel for the difference between relevant and irrelevant

detail, but he needs to learn to trust that feel.

1:50: Susan Laskie, 20 minutes.

Susan had a question for me ready, which is a nice change. Most people who are required to be here don't know what to ask.

Susan asked about her paper's introduction. She wasn't satisfied with it. When I pressed her for more information about her dissatisfaction, she found what I would have found: that her intro had to have extra detail to improve the focus. We talked about her focus.

Susan needs more confidence too.

Tuesday, September 29

12:10: Justin Bradford, 20 minutes.

Justin needs to be much more considerate to his audience. His paper did not give the readers many cues about what he intended or even what he means. He expects his readers to make guesses about what he felt during his hunting trip. We talked about the ways that he might eliminate the uncertainties.

1:35: Holly Berg, 15 minutes.

Holly didn't know what to ask about her paper. She thought it was perfect. She did not mark anything on the "What sort of help do you want" part of the questionnaire. Of course her paper was not at all perfect; indeed it needed much work.

So we talked about her organization and her audience. She had no brilliant ideas about either. The introduction to her paper did not communicate at all with the reader, because Holly had left out so many details and cues to her meaning. We talked about how to be mysterious without being baffling.

Wednesday, September 30.

12:30: Val Fraas, 35 minutes.

A careful reader of these notes will remember Val. She wrote the "personal injustice" paper about her alcoholic boyfriend. (See September 14 and 21.) Now she is writing the "on the other hand" paper. She had fairly good content, probably because she understands that content so well, but her presentation needs help. We worked on that for a while.

I think Val is beginning to trust me more. She opened up a little about herself, more than



just the simple "I'm not real good at English" stuff. We talked about her job, and a few other irrelevant but interesting things, and that shows me that she has relaxed a little more with me.

1:05: Tim Ascherl, 20 minutes.

Tim is in -----'s English 1 class. He is a repeater. This time, all he wanted was a rubber-stamp for his paper to prove that he had visited the Workshop. I shook him up by telling him that I didn't understand his paper. Once again, Tim didn't talk much, and expected me to talk to him. I resisted that, and we had a quiet session.

Thursday, October 1

12:30: Patty Lavalley, 35 minutes.

Patty seemed to want little more than some reassurance that she could write well. She had some concern about the voice of the paper. The voice was fine. She had written her "on the other hand" paper in the voice of her dumb-jock-narcissist boyfriend. The paper ended up being a brilliant caricature of the guy's thought. I laughed when I read this paper. Patty's paper looked good to me.

2:00: Brent Eisen, 30 minutes.

Brent is in -----'s class. He has some severe writing problems. He seems to work far too fast. He also needs to work harder to understand the assignments. ----- mentioned that he had some comma problems, but Brent could place commas correctly in the exercise I gave him.

I expect to see Brent again.

Monday, October 5

1:30: Dan Lake, 15 minutes.

Dan had a few questions about voice and formal style.

2:00: Ann Thompson, 10 minutes

Ann needs confidence. She has a good personality, and asks all the right questions to help herself understand. She is a talkative, friendly Iowan from the town of Wauke.

She is writing a book critique for a history class. She had much of the information that she needs, but she didn't know how to organize a critique. She has never written one before.

I talked to her about organization and detail inclusion. I suggested that she start writing notes as a way of starting her writing process.

Ann will return on the 8th.

2:30: Val Fraas, 30 minutes.

Today Val wanted to talk about her "on the other hand" paper. The draft that she showed me was much improved over the last one. I couldn't find much to help her with this time, since her few errors are not of any one sort. Val is improving quite quickly.

Tuesday, October 6

1:30: Pam May, 20 minutes.

Pam has written a paper about an important place in her life: her high school locker. This is anything but thoughtful work. She had done much to present the minutiae about the scene, but she did not present a focus for those details. She did not know why she was telling about this place, or why she had chosen it. I suggested that she do more to analyze her data instead of simply presenting it.

2:00: Linda Agnew, 10 minutes.

Linda is in -----'s class. Linda must rewrite her "why I went to college" paper, since she got a fairly low grade the first time. ----- requires that the students who opt to rewrite their papers visit the Workshop.

Linda did not want to visit the Workshop, but she did want to rewrite her paper. She was annoyed that she had to "waste" her time talking to me. She seemed to resent the Workshop requirement. Linda did not have any questions, and when I pumped her for more information or for ways that I might help her, she wouldn't talk to me. At last she came out and said "I don't know why I have to be here."

I said, "Goodbye." I can't help kids who refuse to even listen or respond to me.

Wednesday, October 7

1:35: Linda Linn, 25 minutes.

Linda is an arty person in search of some confidence. She wrote a good paper about an illegal night at an old Nike rocket base. The paper communicates the mood of the evening well.

However, she needs to learn to temper her art with some careful attention to the niceties of English writing. Some of her words are not standard Webster's, or even standard vernacular. I suggested some more extensive use of a dictionary and the use of a thesaurus to eliminate some repetition. Otherwise, I enjoyed reading her paper.

2:10: Julia Morrall, 15 minutes.

Julia was concerned about the focus of her paper. I suggested that she choose a focus and then make the rest of her paper consistent with it by deleting information or altering the presentation of information. We discussed a few ways that she might do that.

Thursday, October 8

Before I move on to the day's events, I ought to mention the note from ----- . She wrote to me about Linda Agnew, last Tuesday's problem child. ----- wrote, "[Linda] is a bit of a resistor to any kind of work and does not like to have her mistakes pointed out to her." I feel better because her attitude about the sessions is so good.

12:00: Kathy Baginski, 30 minutes.

Kathy is preparing her poetry portfolio for -----'s creative writing class. Why would anyone talk to me about poetry? She obviously doesn't know me that well. I did my best. I tried talking about her poetry as if it were prose, and suggested that some of her references were too obscure. Finally, I suggested that next time, she talk to more-poetry-experienced Greg.

I wish I could have helped her more. She's a good writer.

12:30: Tom Dale, 20 minutes.

Tom is working on the ----- "person I admire" paper. I wonder how many papers about parents he will read. Tom's problem is one of focus; he includes much too much detail that does not add to a reader's understanding of the relationship between him and his father.

1:30: A no-show.

2:00: Stephen Burroughs, 35 minutes.

Steve was fun to talk to. He had some interesting difficulties and he was eager to work

on overcoming them. He writes poetry more than prose, so his prose ends up being fairly poetic and sometimes obscure. We talked about how to make his paper less wordy. He has a terrible time with spelling.

2:30: Jill VanDyke, 30 minutes.

Jill is a friend of Steve Burrough's. I enjoyed talking to her too. She had -----'s "Important Place" paper about her church at home. However, she was on the outer limits of the assignment because she has written about the community spirit rather than the physical location. I think she's lived up to the spirit of the assignment. Her paper did not make much of the different definitions of "church," so I suggested that she make a distinction like "sanctuary/congregation."

Monday, October 12

Today was marred by two no-shows. I'm rather annoyed at this. The appointment board still does not tell students to call if they cannot make their appointments. However, this time I decided to use my time, and I read some of tomorrow night's stats assignment. I'm still annoyed at those students who don't bother to call, though.

1:50: Tom Kinsella, 20 minutes.

Tom is yet another ----- student who must rewrite his "Why I Went to College" paper. Tom has some serious problems. I wonder how he was admitted to Drake. He asked about ----- comments on his paper, comments like "vague" and "fragment" and "not parallel." Tom claims to have gotten A's and B's in high school English, which makes me concerned about his high school.

We discussed -----'s comments about his paper, and then Tom decided that the session was over. He left before we had time to talk about his many incredible grammar problems. I hope he returns to the Workshop often. He needs to if he wants to get through college.

2:30: Val Fraas, 25 minutes.

Val was discouraged. She had just gotten her first victim of injustice paper, and it had a C+ on it. The grade would have been much lower if she hadn't spent extra time on it, and ----- had made some positive remarks about the paper's content, but Val only saw the fairly low grade. I tried to

encourage her. Now she's working on another paper, and has become too timid about it because of her perception of -----'s comments.

Tuesday, October 20

11:55: Jenny Wong, 30 minutes.

Jenny is a pharmacy student who wants to transfer to the larger, less-expensive, and warmer University of Arizona. She came to talk about an admissions essay that tells about her professional plans and her reasons for choosing the U of A.

Jenny's native language is Chinese, and it shows in her English writing. She has some of the common problems with writing that Oriental students have. She needs to work harder at shortening long and involved sentences. We were quite specific and concrete when we talked about her paper; she wanted me to suggest corrections right away.

Wednesday, October 21

People must have made their appointments last night, because today the board showed many more names than it did yesterday afternoon.

11:50: Kelly Rowley, 15 minutes.

Kelly is writing a characterization paper about her big-business grandfather. She thinks that he is too concerned about making money and not concerned enough about people. Her presentation of that shows her own judgments about those issues. The paper is a dark and cynical analysis of the man.

We talked about her organization and the flow of ideas.

Thursday, October 22

1:45: Vance Bohannon, 30 minutes.

Vance is a CS person in -----'s class. He wrote about how a black mark on a wall is like his life. It made no sense to me. ----- talks about "reader basing" the writing. Vance's paper is a good example of "writer based" writing. We talked about how he might give his readers better cues.

2:20: Scott Sontag, 20 minutes.

Scott's paper has many, many troubles. He wrote his description of one part of downtown Des Moines in the "What I did on my summer vacation was this" style. Amazing! Don't they warn kids about these things these days?

The paper's focus was just too unfocused. His intention was still not clear after he tried to explain it to me. I tried to convince him to narrow his scope, but I don't think he listened.

Monday, October 26

12:30: Debby Shackelford, 15 minutes.

Debby has written the sort of essay that the departing senior editor of a high school yearbook writes: "What I Remember About Ogethe High. We had good times in this building, and the building makes me remember them." The word *trite* does not adequately describe this overworked theme.

However, we forged ahead with an analysis of this paper. Her draft left the reader wondering why this particular high school was worth so much attention. The paper needs focus, and that focusing requires some expansion of the draft.

1:30: Vern Stejskal, 20 minutes.

Vern is, frighteningly enough, a pre-law person. I sincerely hope that he never makes it. He responded to -----'s assignment by describing a "road trip" to St. Louis, one that consisted of a string of beers interrupted by a string of wenching. I was rather offended by his content and the manner in which it was presented.

Vern did not seem to understand that some readers want to know more than the gory details about his vacation. I encouraged him to strengthen his introduction and conclusion in order to show the reader some purpose, however vague, for his paper.

After Vern left, I asked ----- if she had made any rules about acceptable and proper content. I hinted that Vern's content was fairly offensive to me, and would probably be even more so to her. She told me that she would not mind if I guided her students away from such sorts of content.

When she returned from that class, she mentioned to me that she had made a speech about acceptable content to her calss. After the speech, Vern said "I thought this was a liberal class. I guess I'll have to rewrite this." Thank goodness.

Wednesday, October 28

12:55: Becky Datuin, 15 minutes.

Becky is in -----'s freshman comp. class. Once again, -----'s vague assignment had taken its toll on a student's perception of what is supposed to be accomplished. Becky's draft was

remarkably disorganized, but she knew about that and asked for help. While we were working on that, I noticed some places where her draft needed other types of help. The draft was short. I suggested that she expand it by giving illustrations and examples to make her abstractions more concrete.

2:15: Darren M. Radde, 35 minutes.

I spent much time talking to Darren too. I'm glad I know something about the Minneapolis and the Chicago areas, since so many of the students are from those places. Many of these kids feel more comfortable during the session if I can also talk to them about something other than their papers. Darren and I felt particularly comfortable with each other.

At last we talked about writing. ----- told him to rewrite his paper. She also required that he visit the Workshop. He didn't know what to expect at the Workshop, but he had an open mind. We talked about his many punctuation problems, his lack of transitions, and his illogical conclusion. I also explained to him the reasons why he should not rely on his computer's spelling checker to do his proofreading.

Darren left with a good, positive attitude about the Workshop. He thanked me much more enthusiastically than other students have, and said that his visit had been much more productive than he had expected. Darren's positive attitude and effort made my day (and boosted my ego).

Thursday, October 29

1:30: Erik Johnson, 25 minutes.

Erik's paper had a content problem much like Vern Stejskal's paper. He talked about how the "babes" like to dress in tight and skimpy bikinis to attract the droolings of the "guys." I asked him what he thinks this sort of paper will tell the audience about him.

Erik plans to take English 15 next semester.

2:30: Kate Linnan, 25 minutes.

Kate wanted to talk about her paper's focus and organization. Her draft didn't include any information that would back up her assertions. What's a tutor to do? I gave her the standard line about supporting her arguments and opinions. She treated it as if it were a new and revolutionary idea. What do these kids learn in high school?

Monday, November 2

1:05: Shashi Sharma, 45 minutes.

Shashi was a drop-in. Her native language is Hindi. She wanted me to look at a pharmacy paper. I know little about the proper drugs for ailments, in spite of my work with Amy's drug cards. Shashi's writing is pretty good, although she sometimes omits articles. She has a good feel for organization, but she still does not organize her material. I suggested some reordering of information, and she'll probably do that.

Shashi said that she may return for more help with other papers.

Thursday, November 5

This was another slow day. Max Gomez came in for another of our strangely communicative sessions. I know that if I had to listen to me I wouldn't understand much, and I know that when I listen to Max I don't understand much of that either. Even so, we seem to understand each other. Max asked about his grammar and punctuation, and we talked about his comma splices.

I met one of the law profs too. He came in with a black woman in order to show her how to make a Workshop appointment. This prof works with the minority law students, and encourages them to visit ----- at the Workshop. She wasn't in, but I talked to them anyway and gave them a short sales pitch. I signed this woman up to talk to Greg on Friday morning.

Monday, November 9

1:55: Sarah Wilks, 20 minutes.

Sarah is a high school senior, taking -----'s freshman comp class, and she's mighty impressed with herself for it.

----- has given her class a vague assignment: Write something about the sixties, and back it up with contemporaty newspaper and magazine articles. Sarah didn't know what to do, so she wrote about civil rights, thinking that that was a typical sixties thing.

Sarah's paper was far too vague about these matters. She never said why she bothered to mention the 60's civil rights work. We talked about making her paper more concrete.



Wednesday, November 11

11:55: Kate Greeley, 15 minutes.

Kate is in -----'s freshman composition class. Kate must write a literary analysis paper. Her draft was so unfocused that I couldn't make sense of it. I suggested something exciting and radically different: An Outline. All right, so I didn't suggest anything that original, but she could use that sort of structure help. I also suggested that she add more examples from the text to support her generalizations.

Thursday, November 12

12:00: Darren Radde, 20 minutes.

Darren is a repeater. This time he came to talk about his "something about the '60's" paper. He has chosen to write a biography of Timothy Leary. I didn't suggest much to him. His content and style were pretty good, so I didn't suggest much.

Darren did give me one good start. He talked about how he felt he had to be cautious about what he said about the '60's, since ----- has such a positive attitude about them. He then suggested that he should also be careful with me, since I was "from the '60's too." Well, I was born in 1965, if that counts at all. Do I really look that old?

1:50: Robert Parkins, 20 minutes.

Robert must write a persuasive essay. He wrote a pedantic essay that is twice the required length, in favor of government support for higher education. This is a noble cause, but he hadn't thought through his arguments too carefully, and as a result he resorted to repetition to make the essay sound "good." I didn't buy it.

I suggested that he work harder to avoid the pedantic redundancies. He also needed to add a request for action paragraph to his paper, and in order to do that he must first define his audience.

2:20: Rob Beaman, 20 minutes.

Rob is also in -----'s class.

He wrote a political paper comparing the nation's reaction to the shootings of Reagan and Kennedy. An interesting idea, and he has done it fairly well, if from a conservative viewpoint. I suggested that he add one section of the comparison in which he provided information about A without mentioning B at all, and that he reorder a

paragraph to form a clear progression of ideas complete with transitions.

Tuesday, November 17

12:30: Kerene A. Gordon, 30 minutes.

Kerene is a first-year law student. She has been encouraged to use the Workshop to improve her already good grammar. Her problem is more one of polish than one of basics. I suggested that she read aloud to another person, and then compare impressions with that person without the paper.

I wish I had noticed it before, but her native language is Jamaican. I wonder what the means. What is Jamaican? Not a Romance language, I presume.

1:25: Melissa Meyer, 25 minutes.

Melissa knew what she wanted to accomplish at the Workshop, which was a welcome relief. She knew that repetition was damaging her organization, and that she needed a thesis statement. So that's what we talked about. Actually, I did a little suggesting and she pointed out most of the problems. I did mention a few places where her paragraph structure needed some attention, but most of what I did was helping her reword repetitive phrases. We also found a place for her thesis.

Thursday, November 18

2:40: Michelle Lashever, 20 minutes.

Michelle is a senior music major who can't write well. She showed me what she considered to be a final copy of her paper, one that she would type tonight. We didn't have enough time to look over the entire 10 page work, and I was skimming primarily for organization, but her paper had some amazing mechanical errors. However, Michelle is also taking business classes, and they ought to have caught her problems too.

3:00: Jennifer Schmitt, 30 minutes.

Jennifer was fun to talk to. Her "favorite place" paper described a floating dock on the "mighty Mississip." -----asked her to rewrite her original paper. Jennifer was having trouble with her new paper's conclusion. I think she came to the Workshop to have someone else to talk to about her paper. I tried suggesting things, but she eventually came up with her own idea to use. However, she thanked me for listening with the

words, "Sometimes it just helps to talk to someone about it." I was concerned that we weren't accomplishing much, but her comment made me feel better.

Tuesday, November 24

1:25: Doug Ewing, 20 minutes.

Doug is a "Phy.Ed./coaching" major. I tried to keep that from making me annoyed with him.

He wrote a fairly good paper about "the Wall" and his experiences as a child of a single parent. I couldn't think of much to say to him, so we talked about other things. I suggested a few minor changes, but he showed me a fairly polished final draft.

Doug came to the Workshop with fairly specific questions. We talked about the "he/she" problem, parenthetical documentation, and some sentence structure problems that he was having.

Tuesday, December 1

2:20: Greg Feller, 30 minutes.

Greg's visit was fun. He is in the Honors program, taking -----'s Honors 53 class. He showed me his term paper about the care of the terminally ill. He's a good writer. I made a few suggestions about his organization and a few awkward sentences. He was open to suggestions and willing to listen. Actually, during the session I did most of the listening since he solved, or at least identified, more of his paper's problems on his own. He seemed to lack confidence more than skill.

3:00: Debbie Shackelford, 30 minutes.

Debbie is another repeater. The students who come back to visit me again make me feel better about myself. I take each repeat visit as a compliment.

Debbie wanted someone else to read her "Wall" paper. It was in what she considered to be final form, save for whatever problems I would find. I'm glad she showed it to me, because she had several syntax problems. They weren't severe, but they were unnecessary. We worked on a few pronoun references, sentence fragments, and otherwise awkward sentences.

Wednesday, December 2

I had two no-shows today. Their names weren't legible. I'm beginning to wonder whether people have been signing their names to the board as a tame form of vandalism.

2:55: Kelly Rowley, 10 minutes.

Kelly came to show me her last paper for -----'s class. She wrote a good paper about children of divorced parents. I couldn't offer many suggestions or opinions, except that her conclusion was weak. We talked about how she might make that conclusion stronger.

Tuesday, December 8

12:30: Stasy Knight, 45 minutes.

Stasy is in -----'s Philosophy 90 class. She came to talk about her final paper. She is writing about honesty. Her paper was remarkably disorganized. I suggested that she write a series of detailed outlines. We also discussed the content of her paper, and the problems that that content causes for her.

Thursday, December 10

1:10: Heechan Kim, 25 minutes.

Heechan came back with the next chapter of his final project. We also scheduled another session on the Friday after the Workshop closes for the semester. Heechan is a fairly good writer on his own, and I don't know why he feels he needs my attention, unless he needs confidence.

2:25: Erik G. Johnson, 25 minutes.

This time Erik wanted to talk about documentation. He wanted to know how much of his research paper should be documented. He also wanted help with MLA style, but I had to admit ignorance about the correct citation form for a birth certificate.

Tuesday, December 15

This is the last class day of the semester, and the last day the Workshop is open. I've scheduled one appointment for Friday afternoon, but otherwise the Workshop work for the semester is done, save for a little filing that I've put off lately.

12:30: Chris Koczwara, 20 minutes.

Chris is the first Polish student I've seen.

He's in -----'s Political Science 150 - Constitutional Law class. He came to prewrite and to brainstorm for his thesis. I wasn't sure how to help him, since I know little about the course content. However, we did what we could with his thesis and his organization.

2:25: Darren Radde, 25 minutes.

Darren is another repeater. He brought his final paper for -----'s class, and asked about his sentence structure and word choice.

## APPENDIX K

## TUTORING ESL STUDENTS

International students do not take English 1 or English 12 unless they have a TOEFL score of over 500, preferably about 525. The TOEFL tests reading comprehension and listening skills. Positive results on the test indicate the foreign student probably has reasonable control of spoken and written English.

A problem for most ESL students is writing English. English paragraph structure, for instance, is often different than the paragraph structure of the student's first language. The English paragraph often follows a fairly straight line of development. It may begin with a topic sentence, or a main idea, and develop subdivisions that support and develop the topic. An Oriental paragraph develops in a circular pattern. It will go around the subject before getting to the point. Semitic paragraphs follow a parallel line of development with many complex digressions interrupting the development. Romance-based languages follow a paragraph development similar to the Semitic in that digressions interrupt the direct line of development that occurs in the English paragraph.

It will help the tutor-teacher to know how different cultures structure paragraphs because this may reflect the way the people of the different cultures think. This knowledge is important to the tutor-teacher because the student must be taught how to think, and therefore how to write, the "English" way.

When working with foreign students, it is important to work on logical development and paragraph structure first. To many, our direct approach from point A to point B doesn't seem logical or polite. In some cultures it is thought that our direct movement insults the intelligence of our audience and doesn't allow the audience to think for itself. Middle-easterners, for instance, want their audience to see all aspects of the point they are making so they overstate their message with a series of parallel constructions and by joining sentences with coordinating conjunctions. Their pattern of thought - and of writing - is associative and uses compound structures while English is analytical and uses subordinating clauses in its structure. Many ESL students do not move so quickly from the point of the paragraph to the conclusion. Paragraph boundaries, therefore, may be difficult for them.

Teaching these students to write an English paragraph is best done with an understanding of their linguistic and cultural background. The English method of writing is not the "correct" method, nor is another language's method of forming a paragraph wrong.

One way to teach students subordination is to have them do sentence combining. This can be done by using the Writer's Option in the Workshop, or one of the worksheets in the file. The instructor may also examine simple sentences from the student's essay, working with the student's own writing.

Some of the most common grammar and punctuation problems foreign students have are subject/verb agreement, verb tense, idiomatic uses of prepositions, definite and indefinite articles, inappropriate use of commas and spelling. Most of these problems are solved as they are solved with American students: by explaining and giving rules. The most difficult grammar problems for most foreign students are use of the article and the preposition, but the degree of difficulty with any grammar or punctuation problem will vary according to the structure of the student's first language.

For instance, Oriental languages do not have articles, so use of the article creates a greater problem for Asian students. Students whose first language is Semitic-based have difficulty with the indefinite article but not the definite article. Their languages (notably Arabic) have a "... morphological marker . . . [for the indefinite] article, [but] it is usually unspoken and unwritten, so indefiniteness is indicated by the absence of the definite article" (Thompson-Panos, 614). These students also have verb tense and verb form problems especially in subordinate clauses. Trying to explain that an English sentence can have a verb in the past tense in the main clause and, at the same time, have a verb in a progressive tense in a subordinate clause in the same sentence becomes confusing for both the instructor and the student. This is especially difficult for Arabic students because their language is very aspectual. "While English can combine a number of tenses with simple, perfective, and progressive aspects, Arabic makes two basic distinctions: the perfect and imperfect aspects. The perfect is used to describe a completed action (frequently in the past), while the imperfect describes a situation not yet completed (often in the present or future)" (Thompson-Panos, 615). Mixing tense and aspect can be very confusing for students whose first language lacks one or the other. Also, students who speak a

Romance language, notably Spanish, will frequently use a personal pronoun where none is required (e.g. "My father, he is a very funny man."). In addition to this, Spanish speaking students are accustomed to spelling phonetically and spelling in English is a particular problem for them.

The Workshop has handouts that explain most of the rules for use of the article. The tutor can give the student a copy of the handout to study, or he or she may use it to isolate a specific use with which the student is having difficulty. To reinforce correct usage, the tutor may write several sentences and omit all articles then ask the student to insert articles where they are required. There are many rules governing the use of the articles and the Workshop handout is useful when explaining some of them. If students know the rules governing the particular problem being addressed, they will learn by practice, and then they will learn most effectively if they can work with their own writing.

Trying to teach accepted use of prepositions is very difficult. The Workshop has a handout that explains some common uses but prepositional use changes with colloquialisms and slang. The tutor must try to explain the reason for a particular prepositional usage but when Americans say they walk "on" the sidewalk but "in" the street and "through" the alley, explaining is difficult. A handbook will be useful for both tutor and student.



### A JAPANESE STUDENT

I have live here for more than one year and I had a lot of experiences. This is the first time to visit the United States. When I came here, at first, I lived 22nd Street with my friend. The first of my thoughts in 22nd Street was "quiet and nice place." But after 2 month later, we had our house broken into and at that time, I was hitted in my face at the bar. My first experience in the United States was greatly bad. I think that the people in Iowa has racial discrimination compared with other states. I think that Iowans are inexperienced in foreign people because most people (and students) came from small towns and they had never met foreign people until they came here. I also think that most people in Iowa are farmers and most of them are hard up for money. Sad to say, these thinks have an influence on discrimination. I live in the dorm, now and I have many American friend, but most of them came from large cities (Chicago, Minneapolis, Denver, St. Louis, and Kansas City).

Before I came to the United States, I thought that the United States was a freedom nation compared with other countries. It is true, but at the same time, the United States has a lot of responsibilities for all of things. I strongly feel about the responsibility in the United States, now. We have to see where the responsibility lies, and we must not shift the responsibility at all. I think that the people in the United States have a strong sense of responsibility. I took an Astronomy's laboratory and I belonged to one of the group at that time. We took partial charge of our work, in a word, we took the division of responsibility. I had a responsibility for other members and I had to finish my work by the time of the appointment. Other members also had responsibilitie for me by the time of the appointment.

I think that we should open our mouth of our way of thinking to make friends. I have to start a conversation with everyone. If I do not try this, I cannot make friends at all because no one tries to speak to moody person.

I think that the competition in the United States are very hard compare with Japan. For example, companies need useful men regardless of their study back ground compare with Japan. But in Japan, most companies

choose their study back ground (famous universities or not) and in the companies, factions are made by members of each universities graduates.

I think that people in the United States compete each other, therefore, the success stories and the American dreams are came into being from the competition.

### AN ARABIC STUDENT

The most fascinating city I've visited is London in England. I've visited London last year and I lived there for two year's.

London is a quite big city and it is too crowded too. But is has alot of things that you can visit like wax musiam, big ben, Art's musiames. or you go to the big park's down there. But the most thing which I realy liked in London is the wax musiam. Because it has statuics for important persons inside it and these statuics are realy well-made, because from a far distance they seem real hum beins.

London in night is very nice, because there is light's and people moveing around, going and comeing. I think that I ca-n't give you a real good idea about London because it is a real nice city. So you'd better go there.

### A PANAMANIAN STUDENT

What were your favorite toys when you were the age of the boy in the picture?

It's so kind of difficult remember which were your favorite toys when you were about three years old, but you can remain something or have some idea that what you liked to play. I know that since I was a child I like to play with cars, like Tonka, Hot wheels, Big wheels, firemen truck, tricycle or bike; I remember that I liked to ride a bicycle that looked like a motorcycle, and I have seen some pictures of me riding some toy vehicles or small vehicles that a baby can ride. Also I remember some stuffed animals that I liked, I remember a monkey and a dog. Also I have seen a picture where I am riding a toy horse, but I don't remember that. Also I liked to play with smaller toys like Fisher-price and balls, soldiers, cowboys dolls and small cars with their pace. When I grew up I remember perfectly another toys that I liked, and I remember the toy, the exactly and what I used to do with it. In proportion to I was growing up I was changing my likes with regard to the toys that I liked. Then I remember that I began to like the guns and more cars, the big jeans and those kind of toys and then I liked of the lego, that are pieces that you put together or join you can form houses.

### A PANAMANIAN STUDENT

I am from Panama, it is a small country, in Central America; It is famous for its Canal and maybe for Roberto Duran, a boxer who was very good but now he has become in a bad boxer because he is too old to boxing.

I graduated from highschool, in La Salle, then I was one year in F.S.U. Panama Canal Branch, after this I was in the USovA, a university at Panama, studing Business Administration until I decided to come here in order to complete my major in Management.

I came here because some friends of mine told about Drake University, and the difference of study in Panama and study here, I know that the education here is better than Panama and the English is very important in Today's world, too. I know that in the beginning wil be very difficult to me this but I hope that I will improve my english as soon as posible in order to be able to understand everything in my classes, for example I was a Management class and I dropped because I knew that was going to get a fail.

ESL EXERCISESPREPOSITIONS

A. Write out each sentence placing the correct preposition in each blank.

1. We made an appointment \_\_\_\_\_ 9 o'clock \_\_\_\_\_ her house, but \_\_\_\_\_ my way to meet her, I drove \_\_\_\_\_ a tree.
2. \_\_\_\_\_ the twentieth \_\_\_\_\_ June we sailed \_\_\_\_\_ San Francisco \_\_\_\_\_ Tokyo, expecting to arrive \_\_\_\_\_ the Japanese capital \_\_\_\_\_ the middle \_\_\_\_\_ July.
3. When my father is \_\_\_\_\_ work, he concentrates so intently \_\_\_\_\_ what he is doing that he does not notice people who come \_\_\_\_\_ his office.
4. The shirt that I bought \_\_\_\_\_ Barry was placed \_\_\_\_\_ a gift box and tied \_\_\_\_\_ red ribbon.
5. I applied \_\_\_\_\_ a scholarship to study \_\_\_\_\_ the University \_\_\_\_\_ Colorado.
6. Anthropologists write \_\_\_\_\_ life \_\_\_\_\_ cultures and learn much \_\_\_\_\_ field trips \_\_\_\_\_ remote areas.
7. We laughed so loudly \_\_\_\_\_ the English film that we spilled our cups \_\_\_\_\_ diet soda \_\_\_\_\_ the floor.
8. Although I wanted to go \_\_\_\_\_ the village alone, my brother insisted \_\_\_\_\_ coming \_\_\_\_\_ me.
9. \_\_\_\_\_ the first \_\_\_\_\_ our trip we drove two hundred miles.
10. Awakened \_\_\_\_\_ the barking dogs, Mike leaped out \_\_\_\_\_ bed and threw one \_\_\_\_\_ his shoes \_\_\_\_\_ the noisy animals.
11. Would you please tell me how to get \_\_\_\_\_ the football field?

12. Yes, you go down Elm Street \_\_\_\_\_ two blocks and then turn right \_\_\_\_\_ Baldwin Avenue.
13. Drive \_\_\_\_\_ Baldwin Avenue \_\_\_\_\_ about three miles until you go \_\_\_\_\_ a bridge and \_\_\_\_\_ a tunnel.
14. Five blocks after you leave the tunnel, turn right \_\_\_\_\_ Pacific Street, and \_\_\_\_\_ the middle \_\_\_\_\_ the block you will see the main entrance \_\_\_\_\_ the football field.
15. I would suggest that you park your car \_\_\_\_\_ the parking lot \_\_\_\_\_ the football stadium.

ESL EXERCISES

## DEFINITE AND INDEFINITE ARTICLES

- A. Write out this paragraph, inserting the definite article "the" when necessary in the blank spaces.

Despite \_\_\_\_\_ apparent similarities between \_\_\_\_\_ Japanese and British motorcycles, they reveal some very real differences. Both types of \_\_\_\_\_ vehicles have \_\_\_\_\_ engines, seats, steering bars, and fenders. Both use mixtures of \_\_\_\_\_ gasoline and oil, and both operate on \_\_\_\_\_ internal combustion principle. However, \_\_\_\_\_ Japanese bikes are low-powered compared to \_\_\_\_\_ high-powered British bikes. Another difference is that \_\_\_\_\_ Japanese bikes wear out quickly whereas \_\_\_\_\_ British bikes are very strongly built. \_\_\_\_\_ most important difference, though, is that \_\_\_\_\_ Japanese machine is much less expensive than its British counterpart. This accounts for \_\_\_\_\_ tremendous popularity of \_\_\_\_\_ Japanese produce.



- B. Write out these sentences, placing the indefinite article "a" or "an" before a noun wherever it is needed.
1. People who take trip on ship almost always have good time.
  2. In the morning they take walk around the deck or read magazine or book.
  3. There is outdoor swimming pool and indoor recreation area.
  4. Deck steward serves cup of soup at 11 A.M.
  5. There are deck chairs to rest in and library with desks if passenger wants to write letter.
  6. Large lunch makes everyone feel like taking afternoon nap.
  7. Number of shops are open in the afternoon if passenger wants to make purchase.
  8. Seven-course dinner is followed by dance or game of cards.
  9. Many passengers walk outside at night for view of the sea and stars.
  10. Ocean trip is experience I would like to repeat every year.

The Least You Should Know About Arabic: Implications for  
the ESL Writing Instructor

by

Karyn Thompson-Panos and Maria Thomas-Ruzić

A concern for the particular needs of university-bound Arabic-speaking students has been shared by many in ESL. Out of this concern and especially out of concern for the characteristic English writing deficiencies of many Arab ESL students, various aspects of written Arabic--from orthographical conventions to rhetorical devices--are discussed. These contrasting features have been identified as potential contributors to observed error production and weaknesses in some reading skills, but most particularly in writing skills. Ideally, a better understanding of the language background of Arab students can aid the ESL specialist in better addressing the special needs of these students through supplemental curricular objectives and appropriate exercises.

Although contrastive analysis is no longer seen as a foundation for instructional programs (Schachter 1974), it can be a useful tool in understanding characteristic language-learning weaknesses demonstrated by a particular language group. Implicit in this article is the assumption that a familiarity with some salient contrasting features of written Arabic and English may prove valuable to those in ESL concerned with addressing noted weaknesses in Arab Students' English writing skills.

#### **DIGLOSSIA IN THE ARAB WORLD**

Altoma (1969) and others have described the phenomenon of "diglossia," which exists throughout the Arab world. There are at least two distinct languages in every Arab country: Classical Arabic, also known in slightly modernized forms as Literary or Modern Standard Arabic, and colloquial Arabic. It is colloquial Arabic in its many regional varieties that is the first language for all Arabs. It is learned without formal instruction and, until very recently, was virtually never written or read (there is now some drama written in the colloquials). Modern Standard Arabic, on the other hand, is the language of written communication and the form used for speeches, lectures, and on radio and television. It is, in a sense, a second language learned only through formal education. Large differences in vocabulary, pronunciation, and grammar exist between Modern Standard and the various

colloquials. These differences, coupled with the basic phenomenon of diglossia itself, pose obvious problems in trying to address the notion of contrastive features and native-language sources of error. One hypothesis which has been proposed for further research, for example, is that errors in writing result from interference from Classical Arabic, while speech interference comes from the colloquials (Scott and Tucker 1974).

## WRITING SYSTEM

Because poor handwriting can detract from the writer's ideas, organization, and style, supplemental instruction in handwriting for students whose native alphabet is not Roman can result in improved legibility and the elimination of a major distraction to the reader. Middle Eastern students in particular have been found to have more difficulty in handwriting in English than students from other language backgrounds (Nevarex, Berk, and Hays 1979). Simple recognition of certain basic mechanical features of written Arabic can assist the ESL teacher in addressing this problem.

First of all, the Arabic alphabet, which is also used in a number of non-Arab countries, differs significantly from the Roman alphabet. There is little distinction between printing and script, and there are no capital letters. The Arabic alphabet contains twenty-eight letters, some of which have as many as four different shapes depending on their position in a word. In addition, Arabs write through the lines on their paper, rather than on top of them. However, perhaps the most notable contrast between the Arabic and Roman writing systems is that Arabic moves from right to left. This feature of Arabic, in addition to the very different appearance of its letters, which are formed by a series of strokes rather than a continuous flow, can pose problems for Arab learners when they form letters in English writing tasks. In reading, moreover, recognition of letters and words, handwritten as well as printed, can be a very deliberate and time-consuming process for the Arabic speaker decoding an unfamiliar alphabet.

Not only the special difficulties of working in a foreign alphabet, but also the purely physical problem of adapting to an opposite direction of movement in reading and writing should be considered when the Arab learner is compared to faster, more proficient readers and writers in the mixed ESL classroom. Speed then, becomes a major obstacle in many reading and writing

tasks, such as skimming, scanning, dictation and note taking.

## SPELLING

Foreign learners of English, as well as many native English speakers, are plagued by difficulties in spelling. Although the morphophonemic qualities of the English spelling system may be recognized by some linguists (C. Chomsky 1970, N. Chomsky and Halle 1968, Schane 1970), its regularities are certainly not appreciated by most second language learners. While it may be reassuring to learn that nearly eighty-five percent of all English words have a regular spelling (Miller 1973), the number of rules and exceptions is considerable and the nature of the rules relatively complex. These aspects of English spelling, when combined with the fact that the Arabic writing conventions and vowel system are vastly different, contribute to particular spelling difficulties for Arab learners. Spelling errors constituted the single most common error found in a study of freshman compositions at the University of Petroleum and Minerals in Saudi Arabia (Beck 1979). In fact, errors in spelling were so pervasive that ninety-eight percent of all paragraphs examined contained at least one spelling error, with the majority containing many more. Ibrahim (1978) examined spelling errors in the written work of undergraduates at the University of Jordan and found that the majority of errors fell into the following (sometimes overlapping) categories:

1. Errors caused by the non-phonetic nature of English spelling, such as the inconsistency in spelling the weak vowels (\*husbund, \*bigger)
2. Errors caused by differences between the sound systems of English and Arabic, such as the substitution of the letter b for p as in \*beoble (Arabic does not have two distinctive bilabial plosives, only the voiced /b/) and hypercorrected spelling that represents both b and p as p (\*hapit, \*compination)
3. Errors attributed to analogy such as \*languidge (compare knowledge), \*maney (compare money), and \*toled (compare liked)
4. Errors attributed to the somewhat inconsistent spelling in English word derivation, such as high/\*hight and speak/\*speach [sic]

5. Transitional errors resulting from ignorance or overgeneralization of a spelling rule.

From our personal experience with Arabic speakers in the classroom, we would suggest an additional category of errors caused by differences in the orthographic representation of the common vowel sounds in the two languages. We have observed a notable inconsistency in the way many Arabic speakers represent vowels in written English. For example, we discovered that one student spelled his name M-u-h-a-m-a-d on some occasions and M-o-h-a-m-e-d on others. His records revealed still another spelling--M-o-h-a-m-m-a-d. These variations point to an obvious conclusion: the systems for representing vowels in the two languages lack close correspondence. In written Arabic the name Mohammad is simply mhmd. While the vowel sounds in this name are articulated, they are not represented orthographically. An examination of the vowel system in Arabic can help to clarify this fact.

Modern Standard Arabic makes use of a six-vowel system; there are three pairs of vowels, the vowels in each pair distinguished by length. The long/short pairs are /a/ and /a/, /i/ and /i/, and /u/ and /u/. The first members of these pairs, the long variants, are the only ones always represented in writing. The shorter variants are not; rather, they are indicated only in children's books, the Qur'an, and special texts (e.g., texts for foreigners) by the diacritical markings placed above the consonant that precedes the vowel sound. The triangular system of Arabic vowels has broken down in the spoken colloquials, the short vowel variants having taken on a more centralized, shwa-like quality. Nonetheless, in terms of writing, the conventions for vowel representation have important implications for spelling in English. First, it is not uncommon for syllables and even whole words in Arabic to be spelled without vowels, as in the example of Mohammad (Mhmd). We find, therefore, that vowels in English words are often omitted altogether by Arab students. Second, the English vowel system is relatively complex. Spoken English distinguishes eleven or more (depending on dialect) distinctive vowel phones, but in writing makes use of only six vowel graphs (including y). The meaningful vowel variations found, for example, in beat, bit, bait, bet, pot, bat, bought, boat, put, but, boot, and bout can be difficult for the Arab to discriminate in listening, speaking, and reading, as well as in writing. Take, for example, the back vowels in some dialects of English: /u/, /o/, and / /, as found in boot, boat, and bought. All of these distinct sounds in English would be allophonic variants for the Arab, that

is not meaningfully distinct. In written Arabic these sounds would all be represented by the same vowel graph. Many transliterated Arabic words and names illustrate the lack of a one-to-one correspondence with English: Muslim and Moslem, Qur'an and Koran, Muhamad and Mohamed.

The instructor should be sensitive, then, to the difficulties all students face in the task of English spelling, especially in the matter of vowels. Furthermore, in the case of the Arab learner, the instructor who is aware of the very different writing and spelling conventions which characterize written Arabic will be better able to provide useful assistance. A systematic presentation of the meaningful vowel variations found in spoken English and their most common representations in writing is perhaps the best way to approach such spelling problems. In addition, the relationship of spelling to word families, roots, and derivations should be pointed out in order to help students to recognize the regularities that do exist in English orthography.

## VOCABULARY

Insofar as we are concerned here with writing and word-level problems, certain remarks can be made with reference to English vocabulary and the Arab learner.

Arab and Asian students in the mixed ESL class are often at a disadvantage in terms of vocabulary when they are compared with students from Romance and Germanic language backgrounds, which feature many cognates. Limitations of vocabulary can be an obstacle in all language skill areas. ESL instructors might observe that their Arab students characteristically make relatively little use of a dictionary. Although there are cultural and educational reasons for the observed lack of good dictionary skills among Arab students, it is also the case that using a dictionary in Arabic is a difficult task because words in an Arabic dictionary are arranged according to their word root.

The three-consonant word-root system, which is the basis of most of the lexicon, is one of the most outstanding features of Arabic and other Semitic languages. For example, the verb to study has the root d-r-s in Arabic. Related nouns, verbs, and adjectives such as to teach, teacher, studious, studies, school are formed by adding different prefixes, infixes, and suffixes to the root. Early Arab lexicographers began the practice of entering all words in the dictionary under the root, and this has remained as the basis of organization for Arabic dictionaries. Using the dictionary in Arabic can be understandably difficult

(somewhat comparable to looking up the English word misconceived under cept). Many of our Arab students, for these and other reasons, have not acquired good dictionary habits for reading and writing.

For the writing instructor trying to aid students in making greater use of varied vocabulary, two implications can be seen from the Arabic word-root-based lexicon: 1) additional instruction and practice in developing English dictionary skills should be provided, and 2) the concept of word derivation should be exploited. By this we mean that analyzing a word and using its different forms (e.g., to criticize, critic, criticism, critical) is a familiar concept for Arabic speakers, who can learn to express themselves better in writing by applying high-frequency derivational forms in English. Once again, systematic presentation and practice of selected affixes enables the students to learn an entire system of vocabulary rather than individual words. It should be noted, however, that knowing the various word forms of a given lexical item does not necessarily mean that students will be able to use these correctly. Beck (1979) found that word-form errors were the sixth most common written error in his study of Arab students writing, occurring in approximately fifty percent of all paragraphs studied. Arabic and English have differing distributions of nouns, verbs, and adjectives, and often errors in word use are related to semantic and distributional differences in use rather than to structural dissimilarities.

## SYNTACTIC FEATURES

Basic familiarity with some of the structural and syntactic differences between Arabic and English can be useful to the typical ESL teacher faced with a heterogeneous, multi-cultural group of foreign students, each with his or her own special needs and weaknesses. An error analysis by Scott and Tucker (1979) found the four most problematic grammatical features of English for Arabic-speaking students to be verbs, prepositions, articles, and relative clauses. Studies done by Mukattash (1981) and Beck (1979) support this observation. Preposition misuse is largely a lexical problem, involving significant Arabic interference and in frequent miscommunication (Scott and Tucker 1974), and therefore will not be treated in this article. First language (L1) interference also accounts for at least half of the errors with articles, a significant portion of which result from omission of the indefinite article (Scott and Tucker 1974). Although there is an indefinite morphological marker in Arabic, it is usually

unspoken and unwritten, so indefiniteness is indicated by the absence of a definite article. Extension of this principle in learning a second language frequently results in the Arab student's overlooking the indefinite article in English. It must be realized, however, that the use of articles in English is problematic for students from many language groups and should be addressed as difficulties arise. Because verb usage and relative clause formation are more complex problems and are particularly pervasive in Arabic students' written English, they merit fuller discussion here.

## Verbs

To begin with, one of the most frequent verb errors among Arab students is the omission of the copula. Even advanced students on occasion make such errors as \*he absent or \*my teacher very angry. These sentences, although ungrammatical in English, would be well formed in Arabic. They are examples of equational sentences, which correspond to English sentences with be in the present tense affirmative. The major difference here is that there is no surface-structure copula or verb present in Arabic sentences of the type. If transferred to English, errors such as those above result with the copula omitted. This structure persists in being problematic for many Arab students, as Beck (1979) and Scott and Tucker (1974) have demonstrated. In addition, Arabic tends to use verbs to describe states more frequently than English. Bateson (1967) cites the example of Arabic preferring he grieves or he rages to he is unhappy or he is angry.

Perhaps a more complex problem to analyze and address in the writing classroom is the actual misuse of verb forms in English. Because the rules governing the use of verbs in Arabic sentences are quite distinct from those in English an examination of the Arabic verb system is essential if the students' difficulties are to be understood.

First of all, Arabic is a highly aspectual language. While English can combine a number of tenses with simple, perfective, and progressive aspects, Arabic makes two basic distinctions: the perfect and imperfect aspects. The perfect is used to describe a completed action (frequently in the past), while the imperfect describes a situation not yet completed (often in the present or future). However, since these aspects derive their meaning from the point of view of the completion or incompleteness of an activity rather than the time of completion or incompleteness, both aspects may be used to describe an action in the past, present, and future. For example, Abboud et al, (1975) indicate in their



textbook on Modern Standard Arabic that the imperfect is used to describe a past habitual, past progressive, or past future activity, while the perfect is used to denote a completed event or to describe actions that would require the present perfect or past perfect in English.

Since the forms of the Arabic verb have little actual time reference (in the English sense), certain invariable particles and conjugated auxiliary verbs can be employed to lend various modal and temporal meanings which might not be clear from context. These particles, which in form resemble English modals or other auxiliary verbs, are used with fully conjugated perfect or imperfect verbs. Problems in English can result if AUX + participle or MODAL + base-form verb are confused with the PARTICLE + perfect or imperfect verb construction in Arabic. For example, the following errors produced by Arab students are not uncommon: \*I didn't went to school, \*She might didn't understand.

In addition, progressive aspect in Arabic is frequently indicated by adjectives derived from the roots of verbs, in which case the sentence becomes equational rather than verbal. The question Where are you going? in English uses the present progressive form of the verb go. The same question in Arabic, however, would employ a dynamic adjective derived from the verb, as in Where you going?, in which going functions as an adjective.

Another serious problem for Arab learners of English is the misuse of verb tenses (Mukattach 1981). Although the task of correctly forming the various verb tenses is in itself manageable, control over the distribution rules for the usage of the English tenses seems to be a late acquisition in the learning of the verb system (Scott and Tucker 1974). One frequently observed source of inconsistency and difficulty for Arab students is the sequence of tenses across clauses.

In Arabic, temporal clauses are frequently in the imperfect (present) tense. The meaning and time reference of the verb in a subordinate clause are derived from the time of the verb in the main clause. Therefore, an imperfect verb in a subordinate clause following a perfect verb in the main clause refers to past time (Abboud et al. 1975). For example, the following sentence, translated directly from Arabic, shows how the imperfect tense in a subordinate clause refers to the same time as the verb in the main clause:

The minister arrived (perfect) while he carries (imperfect) an important letter from the president (Abboud et al. 1975:435).

Here, the imperfect tense denotes an action taking place at the same time as the main verb. In English, the same idea would be expressed by the following sentence:

The minister arrived carrying an important letter from the president.

The following sentence from Arabic is an example of the use of the perfect tense with a particle in the subordinate clause:

The reporter returned (perfect) to his country while he (particle) talked (perfect) with the president (Abboud et al. 1975: 437).

The use of the perfect aspect in subordinate clauses indicates a completed action, and the particle clarifies the sequence of events. The most unambiguous translation in English would be:

The reporter returned to his country after having talked with the president.

It is this type of construction that indicates maturity of style to native English speakers. The differing rules governing tense distribution in subordinate clauses of Arabic and English can result in ambiguous or poorly formed complex sentences if Arabic speakers do not recognize them. To deal with problems of English tense usage, meaningful exercises illustrating both tense and aspect discrimination should be provided. Particular emphasis should be given to temporal clauses and the progressive and perfective aspects, which are expressed in significantly different ways in Arabic. It is noteworthy that the English perfect tenses were found to be especially problematic for the Jordanian students in Mukattash's study of question formation (1980). The ESL teacher and materials developer should focus on the instruction and practice not only of the formation of the various verb tenses but, just as importantly, on their distribution rules and usage as well.

### Relative Clause Formation

Another sentence-level feature of Arabic that differs in a number of important respects from English is relative clause formation. Because relative clauses are such a frequent and important construction in English, and because Arabic-speaking students have so much difficulty with their formation (Scott and Tucker 1974) on the use, misuse, and avoidance of relative

clauses by Arab, Persian, Japanese, and Chinese students, Arabic speakers were predicted to have less difficulty than Japanese and Chinese students, whose native languages have a significantly different syntax for relative clauses. The results of the study indicated that Arab and Persian learners, seeing similarities between their L1 and English, transferred their L1 strategy to English, thereby producing errors. Japanese and Chinese students, on the other hand, seeing radical differences between L1 and English, approached relative clauses with extreme caution or avoided their use altogether.

There are three major differences between English and Arabic relative clause formation. First, there is no relative pronoun in Arabic. Rather, a relative particle, part of neither clause, links two complete clauses. This particle is present only when the antecedent is definite, as in the sentence (translated literally from Arabic) I saw the boy who he has red hair. When the antecedent is indefinite, however, no relative particle occurs, as in I saw a boy he has red hair. Omission of the relative pronoun in English in sentences where it is the subject of the clause is directly attributable to Arabic interference, according to Scott and Tucker (1974).

Another important difference is that the antecedent clause and relative clause in Arabic are both complete sentences; neither is subordinate, at least not in the surface structure. In fact, if there is a pause in reading, or if there is written punctuation, the result is two independent sentences (Abboud et al. 1975). We can therefore see that the relative clause construction in Arabic is coordinate, rather than subordinate as in English.

The most serious source of error production for Arabic speakers learning English relative clauses is the presence in Arabic of a relator in the relative clause. This is a second word or affix that serves as the subject or object of the clause and refers to the antecedent. When transferred to English, the repetition of referents results in aberrations described by some as "Middle Eastern clauses" (e.g., \*The girl who she was pretty came and \*This is the record which I bought it). Scott and Tucker (1974) note that the object-deletion rule is acquired later than the rule for subject deletion, indicating that object deletion will require more attention and practice in the ESL classroom. Repetition of the object was the most frequent of all relative clause errors analyzed in the Scott and Tucker study, again attributable to L1 interference.

Yorkey (1977) proposes a sequence of exercises that will prepare students for relative clause formation.

for example, three initial activities in teaching the formation of object clauses include 1) simple pronoun substitution for nominals in dependent clauses, 2) insertion of which, that, or who(m) and deletion of object pronouns, and 3) deletion of the object relative pronoun and object pronoun, as seen in the exercises below:

1. My father smokes cigars. My father gets the cigars from Havana.
2. My father smokes cigars WHICH he gets (        ) from Havana.
3. My father smokes cigars (        ) he gets (        ) from Havana.

In addition, sentence-combining exercises which give practice in forming relative clauses are useful here. For example:

Nearly all the teachers (the teachers taught there) were experienced.  
The first school (I went to that school) is situated on the main road.  
Children (the children's fees were overdue) were given letters to their parents.  
(Tadros 1979:327)

Eventually, students should perform less controlled sentence-combining exercises where the clause to be embedded occurs in a variety of positions and the students must determine its proper placement, such as:

The first school is situated on the main road. I went to that school. The teachers brought sandwiches with them. Their homes were far from the school.  
(Tadros 1979:328)

Other possible obstacles to good English writing are certain stylistic devices for assertion and exaggeration in Arabic which may be transferred into written English. Much of the literature on Arabs and their language points out that it is part of Arabic linguistic tradition that their main points are overasserted and exaggerated (Patai 1976, Hamady 1960, Shouby 1951). For example, Arabic uses special word endings, ways to double consonants, and rules for redundant pronouns (My professor he is funny), as well as other stylistic and rhetorical devices to achieve exaggeration. Literary studies of Arabic poetry, investigations of Arab and American judgments of written

messages (Prothro 1955), and analyses of political speeches (Suleiman 1973) indicate that the Arab's greater use of exaggeration and assertion, relative to English, extends to all language communication. In both spoken and written Arabic, repetition, increased use of the superlative, and frequent rewording and restatement are devices used to communicate ideas clearly. Shouby (1951) writes that Arabs stand a good chance of being misunderstood, in Arabic, unless they overassert and exaggerate; he goes further in noting that if Arabs say exactly what they mean without the expected exaggeration, other Arabs may not only miss the point but may interpret the message to mean just the opposite. The ESL instructor may find it useful to be aware of these stylistic differences, especially in writing tasks involving personal opinion and argumentation.

## PARAGRAPH AND COMPOSITION

Advanced students who have adequately mastered intermediate-level grammar and have little difficulty with sentence-level grammar are often frustrated and perplexed to find comments such as "awkward," "lacks organization," and "out of focus" on their papers. As Kaplan (1966) points out, sentence-level mastery is not the ultimate goal for ESL students; sentences occur in a larger context. Foreign students who have mastered English syntax must learn its logic and rhetoric in order to relate syntactic elements within a paragraph and to relate paragraphs within a total context. Kaplan suggests that contrastive rhetoric be researched and applied to the teaching of writing.

It is important to keep in mind here that Arabic and English use different organizational styles and that Arabic speakers benefit from having these differences pointed out to them. It is incumbent upon the ESL specialist both to be familiar with the differences in organization between the students' native language and English and to make the students aware of these differences so that they are better prepared to meet the expectations of their readers.

While paragraph development in Arabic and other Semitic languages can be seen as a series of parallel constructions, with parts of sentences connected by coordinating conjunctions, maturity of style in English is measured by the degree of subordination rather than coordination (Kaplan 1966). As Cowan notes, "Linguistically speaking, Arabic as a language compounds and is associative. College English skills require analysis and subordination of thought, Arabic requires synthesis and coordination (1978:11). In fact, infrequent use of subordination and overuse of

coordination, particularly coordinating conjunctions at the beginning of sentences, comprise the chief characteristic of Arabic speakers' written English (Yorkey 1977). This is largely because Arabic sentences emphasize sequences of events and balance of thought, which favor coordination. When transferred to English, they also frequently lack the types of structures (such as participial phrases and adverbial clauses) that ESL teachers look for in writing classes and university professors expect on campus. For example, Kaplan's examination of an Arab student's English composition considered the following sentence, which was built largely on parallelism:

I was very astonished and a little bit frightened, and when I saw my father and mother a little bit confused, I tried to be courageous, and I went out to see what was happening (1967:14).

Kaplan suggests that this sentence, which was revised from an earlier draft, could have been rewritten in, for example, one of the following ways:

I was astonished and frightened, and when I saw my father and mother a little bit confused, trying to be courageous, I went out to see what was happening.

I was very satonished and frightened when I saw my father and mother a bit confused. Trying to be courageous, I went out to see what was happening.

Kaplan continues with the following suggestion for ESL teachers:

If it is desirable in English to relate certain ideas in terms of main and subordinate structures, then the foreign student needs to be taught how to determine which structure he should make subordinate and why. In the same way that this must be accomplished at the syntactic level through the teaching of structures of modification, it needs to be accomplished at the rhetorical level by teaching the larger structure of modification; that is, the kinds of paragraphs which are intended to advance the thought of the whole essay as well as the kinds of paragraphs which are intended to go back over ground already covered and supply the necessary support, analogy, metaphor, illustration, etc. (1967:15).

Areas needing particular emphasis in ESL instruction are adverbial clauses of time, place, result, concession, cause, and purpose as well as

distinctions between cause and effect, real and unreal conditions, and main ideas and supporting ideas (Yorkey 1977). Activities that address the teaching of organization include completion of paragraphs with sentences omitted, rearrangement of sentences presented in a scrambled order into the correct order, outlining, and providing students with topic sentences to be developed into a composition,

## SUMMARY

Familiarity with students' typical errors and problem areas is a responsibility of all ESL instructors. This article has addressed salient features of written Arabic--orthography, spelling, vocabulary, sentence grammar, style, and rhetorical organization--and how these features contribute to weaknesses which have been observed in the reading and writing skills of Arabic-speaking students engaged in university-level tasks. Greater sensitivity to these issues can help the ESL specialist to assess and address the needs of Arab students whose writing must meet university standards. By alerting the students to specific areas deserving attention, the writing instructor can be instrumental in promoting effective self-monitoring and the development of individualized objectives on the part of each student who is struggling with the task of learning to write well in English.

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## APPENDIX L

## Transcription of Tutorials

Sarah's Tutorial - April 27, 1988

- Sarah: O.K. What was the assignment?
- Student: Um. The Drive Downtown.
- Sarah: Oh, it was the ride downtown? O. K.
- Student: Riding on the bus, about the bus. I suppose I have to read it out loud - huh?
- Sarah: Yeah, you were suppose to write about, um, something you experienced on this trip?
- Student: Yeah. (She reads the paper)
- Sarah: O.K. The descriptions are great. I mean they are so typical of people you would see on the bus. Especially the way you did smells as well as sight, it wasn't just, you know, this person got on the bus, this person got on the, this person got on the bus. Um, what is it that you don't like?
- Student: Um - it doesn't like, all flow together. It's . . .
- Sarah: When I look at the paper I see, part one - the people on the bus, and part two - the sort of summarizing.
- Student: Yeah, well when I talked to Rose about it she said that - well - you can like describe something and reflect on it, and describe something else and reflect on it.
- Sarah: Um-hmm.
- Student: But it didn't work out that way.
- Sarah: O.K.
- Student: And so now I'm stuck. That's not what I want it to say.
- Sarah: It seems to be a little abrupt. You go from all these really interesting descriptions, you know, and I got kinda caught up in those, especially this one is great with the way you say people just stare out the window, then all of a sudden you jump from this one specific lady, to 'people don't want to meet anyone new,' and it seems to me that you're drawing all these general conclusions. Where did you come to all these conclusions? I know you're drawing from past experience too, but it seems to me that you're describing the lady and then all of a sudden, you know, you're generalizing about everybody. Especially that the wealthy people and the poor people have lost all trust in people. 'Oh, that rich lady over there looks like she's really scared that someone's

going to take her money' or 'those poor people that you don't trust.'

Student: O.K.

Sarah: I think that's the problem that you're having with this.

Student: Yeah.

Sarah: Um, let me give a few specific things. You said here, "since you will judge others by first impressions as I've done here, a person riding on a bus appears to be from a lower social class" and yet you said right here, young people give you the impression of wealth.

Student: Well, cause . . .

Sarah: O.K. and so are you saying that they're not habitual bus riders?

Student: Yeah.

Sarah: O.K. well you might want to say something about that, umm, a person riding on the bus can be anyone, and you mean a person who uses the bus as a main form of transportation. I think that's more of what you're trying to say. Not in those words, but just like in the difference in a person who rides the bus all the time and a person who rides the bus like you were riding the bus.

Student: Um-hmm.

Sarah: Oh - (laughs) most people wear clothes.

Student: I was being funny (laughs).

Sarah: Oh, you were?

Student: I thought it was funny so . . . .

Sarah: Oh, O.K. I wasn't sure 'cause you didn't laugh when you read it. People wear clothes.

Student: I thought it would catch people's attention.

Sarah: It did. It did. 'Cause I was like, people wear clothes?! Why don't you, oh, let's see, most people wear clothes, but the way the clothes are worn is unique for each person. The clothes themselves are also unique.

Student: O.K.

Sarah: But you do say that a little later on. Just one detail, how old is the lady in the bright green? I mean it would make a difference if she was 80 or 40.

Student: Um, 40s.

Sarah: Or do you think that matters? Her age?

Student: Yeah, kinda, 'cause like I talk about that at the end . . . .

Sarah: Um-hmm. I think in your paper you're making a distinction between people that ride the bus all the time and their clothes and other people and their clothes. Some were almost out of place. I notice when I ride the bus I seem out of

place and it's like all I can think of is where do I get off. That's a good distinction that you make.

Student: O.K.

Sarah: As though when you make those people riding the bus a lower social class, that's where you need to make a distinction. Not everyone who rides the bus is in that social class.

This is where it flows. The front page is great.

Student: Um-hmm.

Sarah: This is the only problem, or when you start to get into this, "She wasn't showing any expression on her face. These actions told me that she didn't want to be bothered. People don't want to meet anyone new." Do you see how it acts a little abrupt there?

Student: Yeah. Well - yeah.

Sarah: Um - I just think . . . of course there are many definitions of trust, but this is one that is relatively sensitive. Because even though you say that, I've already read "people don't want to meet anyone new; we don't want anyone to invade our space. Everyone is so afraid of being hurt that no one trusts anyone." Those are really definite, like, no exceptions, kinda things. And I don't think you can say that people don't want to meet anyone new because meeting people on the bus, you may not want to meet anyone new. I think people in general want to meet people. I mean, that's just what I think.

Student: Well, like, when I was sitting on the bus, though, there I sat in my own little corner and didn't talk to anyone else. You wouldn't sit down next to someone you didn't know and start up a conversation.

Sarah: I think rather than making encompassing statements, what you're trying to say is that the view . . . the view on the bus gave you a pretty bad impression of the world in general.

Student: Um-hmm.

Sarah: But you don't mean to say that the world in general is bad.

Student: No.

Sarah: Even if you said - the view from the bus didn't give you a good feeling about life in general - or - this is what would be true if the feelings on the bus were the feelings of everyone.

Student: So don't generalize . . . .

Sarah: No, I wouldn't generalize. I would even make a point that life on a bus is in a little way

what the whole world could be at this stage.  
Do you see? Have you ever had a class defining  
'microcosm'?

Student: Huh-uh.

Sarah: A microcosm is a little tiny thing that  
reflects the whole world in general. Like  
something in a microscope. Um, the bus is  
almost like a microcosm of the real world, but  
it's so much more extreme.

Student: Oh.

Sarah: Um, maybe I'm reading it wrong. Is there  
something else that you wanted to say here?

Student: Well, it just didn't come out the way I thought  
it would.

Sarah: Um-hmm.

Student: You know, oh, I don't know. I can't really put  
what I think into things that make sense to  
other people.

Sarah: Well, why don't you try and tell me.

Student: Well, um . . . it's all mixed up (turning  
pages) like in here I talk about the blind  
people and how they can get on and off the bus  
and they can't see. I have a hard time and I  
can see. And then these people are talking  
about baseball, I still can't figure out how  
they can talk about baseball when they can  
never see it because I'm lost and I can see it.

Sarah: Yeah.

Student: And, um, how I stare at the [blind] people and  
they couldn't stare back at me so it didn't  
make me look away and when you stare at someone  
else and they look up and meet your eyes and  
you look away. I felt kinda guilty.

Sarah: Oh, you mean . . . .

Student: Yeah, and they couldn't tell that I was  
listening to their conversation. Like when  
you're sitting there on a bus and stuff and  
people are staring, you feel very self-  
conscious and you care what people think. And  
then I was wondering why people care about what  
you think; what the other people on the bus  
think of you.

Sarah: Well, it sounds like you have a lot of  
different papers. I mean, I heard three  
papers.

Student: Yeah.

Sarah: You could write three papers, and it's good  
that you're going to include all that . . .

Student: I don't know how to do that at all.

Sarah: Yeah. I don't know if you could [include it  
all]. You see it's not like you need to start  
over on this paper. You have a basic idea.

You're trying to say that there's also just problems about trust. Which would maybe develop into why people are so different.

Student: Then I get stuck like right there and I'm gonna have to fill two pages and I don't know.

Sarah: Well, this is what needs expansion, and maybe, see it's just like I say - part 1 and part 2. I'm not saying that you can't have all your summaries after you describe the people. These just have to be related a little bit more 'cause when you jump from individuals to people in general, that's when there's a problem.

Student: Oh.

Sarah: And now when you start talking about the wealthy people and the poor people, um, you weren't really focusing on wealthy people and poor people, except for right up here. You mention that some people look poor and some people look wealthy, but you didn't really focus in on that. Um . . . you said individuals who are on the bus mistrust the other people on the bus. The lady in the tan coat was an example. I'd almost work from here 'cause you were talking about the lady in the tan coat.

Student: O.K.

Sarah: You could just go on and say the lady on the bus mistrusted the other people on the bus and this a common thing and she wasn't the only one and go on to explain how the people on the bus just seem to mistrust each other - it almost seems to reflect a little bit about our society, if you think about it. Look at different situations, like if you're at a party, you don't totally mistrust everybody; if you're at work, if you're with your friends you don't mistrust those people. Just when you're in that instance, when you're on the bus. Something about the bus seems to . . .

Student: That's 'cause you don't know them.

Sarah: Because when you're on the bus you're not a person that they know as a person; you're just a stranger on the bus.

Student: 'Cause I feel insecure on the bus.

Sarah: Yeah, the anonymity of the whole thing. Well, people didn't know you. Were you by yourself on the bus?

Student: I was with eight other girls, but I sat by myself 'cause I thought I would see better.

Sarah: Um-hmm.

Student: Like in a way I kinda felt like I almost had these blinders on and that my eyes kinda opened

up . . .

Sarah: Was it because they were so poor or . . .

Student: I think it was because they were so different than I was and I thought, you know, how with some people that may not may not be a problem.

Sarah: See? That's the kinda thing that you need to focus on, that, um, here you're on this bus and it's easy not to talk to people because you think they're all different, and that's when you think everyone's different just like you described them as all being different, you start to mistrust them especially if you're like me. But then, like you said, people really are different and now that ties in right down here. Um, "we need to examine the way we treat each other; we need to have more love in the world.

But it's hard to love someone that you think is totally different. I mean you look at this bag lady and you think, well why should I trust her; she doesn't have my values, she doesn't have my interests.

Student: She doesn't think the way I do.

Sarah: Right, exactly, and I think that's what you're getting at.

Student: Um-hmm.

Sarah: I don't know. If you were to take this paper now and go with it, what would you do? I mean sit down and start working on it?

Student: Probably cross off this whole thing.

Sarah: These are ideas you want, but I think you need to figure out what we're talking about right now. Just the whole concept of people being different, but not really. And you agree that we mistrust people because they're different.

Student: Yes, well I really think that you don't want to meet people because they're different; they're not like you.

Sarah: Um-hmm.

Student: I don't know if that's true. I get off on this other idea.

Sarah: As long as you stick to what you are describing: how these people are different, you know, you've got the poor, not that you say poor and rich.

Student: Yeah, you're saying I can think of another way of saying it.

Sarah: Yeah. It's because it's so easy to stereotype that way. O.K., it's easy to classify that way, here we've got poor or rich. What you do first is say, O.K., there is a guy wearing baggy pants carrying a brown paper bag, and

there's a woman who's wearing bright green polyester pants and a flowered scarf, and that's so much better than saying two poor people got on the bus.

Student: Um-hmm.

Sarah: When you describe them like that, it's easy to lump them into categories. How did we get your reaction to how the people that aren't like you felt? and how you felt about the people who weren't like you. Did they seem to like it when they see all these Drake students getting on the bus? Did they just sorta . . .

Student: They were - well this old guy kept staring at us the whole way down there.

Sarah: O.K. It's an even row; it's a two way street. I mean, they're like backing away from you as you as you are from them. And your whole point is that's stupid; why do we do that?

Student: O.K. Would it be bad to generalize at the end or not?

Sarah: No, I think at the end it would be O.K. As long as you don't say stuff like people mistrust. You can't say that people don't want to meet anyone new. When I first read that I was, like, wait a second, I want to meet new people, and that's my first reaction.

Student: Well, people on the bus.

Sarah: Right.

Student: I have to rewrite that sentence.

Sarah: Right. It's very hard to get away with making broad statements and generalizations. That gets really hard to define. I mean you probably didn't mean EVERYONE!

Student: No.

Sarah: Are you going to work on this tonight?

Student: Yes, I think I need to.

Sarah: I can help you tonight if you'd like.

Student: That would be great.

Sarah: Fine. It will work for me.

Student: Thanks a lot.

Sarah: You're welcome. See you later.



## - Steve's Tutorial - September 29, 1987

Steve: O.K. and what do you think is the main - what do you intend the main part of this to be?

Holly: How I felt, you mean in view of the first day?

Steve: Yeah. Of all the things you felt, what do you think is the main one?

Holly: Um, being afraid probably.

Steve: O.K., O.K. I do get that from your paper, from your writing. You do talk about, you know, the details, the sweat on your brow, and you do have some long, long involved sentences that you might want to think of operating on. As a rule, in general, check carefully any sentences that run into three lines.

Holly: O.K.

Steve: That sounds terribly mechanical. That's giving you a number, and you can't really do that with writing.

Holly: Yeah.

Steve: The paper kinda lost its focus, though. You talked about motives, being afraid, losing things and here you talk about really becoming -

Holly: Yeah.

Steve: It almost makes like your revising that or . . .

Holly: Cutting it out, O.K.?

Steve: It kinda loses track.

Holly: Um-hmm.

Steve: When you get to that point. Otherwise, though, I think it fits the other pretty well. Um, your time span is pretty well defined, when your parents are taking you to the bus, that was pretty good. I wonder, though, if I hadn't been through this whole thing myself, I wonder if I would understand what you were talking about. Especially up here . . .

Holly: Oh yeah, that was one comment they had. They didn't know at first what I was talking about.

Steve: It's hard to tell, you know. Give a few more clues to the reader. You know, why would you have trouble being able to focus on your mother. In another paper I read, someone used almost the same words to show that his mother was dead.

Holly: O.K.

Steve: O.K? A great difference!

Holly: Yeah.

Steve: You might want to be a little more . . . give a few more details. I guess that's what it needs, more details to give the reader a clue about what's really going on.

Holly: Yeah. O.K.

Steve: O.K. . . . O.K. and you're traveling somewhere . . . I mean like closer to what. I guess, I mean it could be that "as we drew closer" could mean that you're inching along the seat toward your mom. It could mean you're drawing closer to the fruit stand and you're going to stop for a snack. It could be all sorts of things. You need to say a little more. I think that might cause some of your readers to be confused.

Holly: Um-hmm.

Steve: Here, I wasn't sure. Here's another place where you sort of wade through . . . you're hanging. "Potential" - potential what? In certain places you do a lot with good detail. Like the "jagged silver key." Jagged is a good word because of the tone you set.

In some places you do have good detail, and you describe things in a way that is consistent with what you are doing. I think that you need to extend . . . that same method and that same style to the other parts.

For example, the opening paragraph . . . . why don't you try giving me a few of your ideas for the opening paragraph.

Holly: Um-hmm.

Steve: Hey, it's hard!

Holly: Give me two hours. Let me think, umm. I might start out . . . something about, umm, leaving my house, possibly, or umm, do you want actual sentences that I might write down?

Steve: Oh no, we don't need that.

Holly: O.K. Good, cause that would take me forever.

Steve: A few ideas.

Holly: O.K. I might write something about driving away from the house or something.

Steve: O.K.

Holly: Or, umm, like in the very beginning and then towards the, right from there, and I might add this into one sentence, make that into one. Well not change the words but . . you know . . . as we move closer to the city, something like that.

Steve: Yeah. O.K.

Holly: Like that?

Steve: Yeah, that would help.

Holly: And . . .

Steve: With . . . what was the pickup - overloaded?

Holly: Yeah. Right. My personal belongings.

Steve: If you say something like that, that would give an idea that you were leaving home; packed up, moving out, that sort of stuff.

Holly: Um-hmm.

Steve: You see the sort of things that I mean?

Holly: Yeah . . . . yeah.

Steve: When was this one due?

Holly: Friday. Well it was supposed to be due tomorrow, but we got behind on our stuff.

Steve: You're welcome to come back when you get the next draft done.

Holly: O.K.

## Steve's Tutorial - October 7, 1989

Steve: What did you want to talk about?  
Becky: O.K. Well this was supposed to be on a person I admire.  
Steve: Do you mind if I mark on this?  
Becky: No, go ahead. And I've got my thoughts organized, I just don't know if it sounds . . . I just need an opinion more or less so I can get my thoughts together.  
Steve: How do you feel about what you have? Do you like it?  
Becky: Yeah, well I like the beginning, um, pretty well, but the rest, um I don't know . . I was in a hurry.  
Steve: O.K. Why don't you read it to me. We'll try that.  
Becky: O.K. (She reads the paper)  
Steve: O.K. I think you've done a pretty good job of presenting your thoughts. I know why you admire your mother now.  
Becky: I don't know if it's . . I feel like something's the matter but I'm not sure. I just don't feel like it's as good as it should be.  
Steve: O.K. I do like your opening. I think that was pretty good.  
Becky: Thank you.  
Steve: The, um, second paragraph was kinda repetitious.  
Becky: "I admire," "I admire." (laughs) I know. I've been trying to do something about that.  
Steve: Alright, maybe if you used a thesaurus.  
Becky: Yeah.  
Steve: Have you got one?  
Becky: Yeah, I think I've got it in my room somewhere (laughter).  
Steve: I think maybe you ought to try that. That would be a good thing to use because you get tired of a word.  
Becky: Or otherwise I could just omit it, couldn't I? I don't know where . . .  
Steve: Umm, I'm not sure. I'd have to see. How about on the second to the last page?  
Becky: O.K.  
Steve: Let's see what we can do with that. And you said omit it? What did you mean by that?  
Becky: I figured that if it's not necessary, I could take it out but I don't know if I could or not. I guess what I'm trying to say is that I always wanted to be like her, but I don't know what else to say.  
Steve: Well, that's a different way of saying you

admire her. So, you could work that phrasing in.

Becky: Um-hmm.

Steve: Put those words into a phrase in order to replace it.

Becky: Udm-hmm, that's possible. Is there another one?

Steve: Yeah, there was another one (turning pages).

Becky: On the third page at the top.

Steve: This page?

Becky: Yeah.

Steve: Oh yeah. "I admire the most," yeah, there it is again. That's something you might want to work on.

Becky: Um-hmm.

Steve: O.K. You do a good job of introducing the paragraphs. The information in your paragraphs is pretty consistent with your topic sentences.

Becky: Um-hmm.

Steve: That's good. Examples, detail. I guess there are a few terms that could be explained a little better. One that I noticed is "craziest." I guess I don't know, is she insane? No, I don't think so. That's one way that someone could read that.

Becky: That's true, um-hmm.

Steve: Try to avoid that sort of thing.

Becky: Too I should just look in the thesaurus for "fun" or something? I had funnest there. I had used it twice.

Steve: Yeah, and funnest isn't really a word.

Becky: That's true.

Steve: So, I guess what you mean . . . Why is she fun? And you explain a lot of that.

Becky: Um-hmm.

Steve: Now that we're looking closely at this, I can see another slight problem. You say that she's a lot of fun to be with.

Becky: Um-hmm.

Steve: In this last sentence and that's how you conclude the paper.

Becky: Um-hmm.

Steve: How would . . . these other things work, though, she's fun at baseball games, yes, but you mention the other things like she thinks of her family first, she's caring, she helps you out with your homework, that sort of stuff, is that fun?

Becky: I guess it's just caring. Well, see, I had that. Like on the second page, she can be friendly, gentle, and caring, hmmm, maybe I should put that in my ending.

Steve: Well . . .

Becky: Right there.  
Steve: This one?  
Becky: Yeah, stuff it right there.  
Steve: Well, o.k., loving, gentle and caring off to the side.  
Becky: Yeah, that doesn't really fit there. Maybe I should put that in my ending.  
Steve: It's appropriate in both places I think. This sort of gives the reader a preview of the sort of things you're going to be talking about.  
Becky: Um-hmm.  
Steve: But then when you sum everything up again . . .  
Becky: So leave this where it is?  
Steve: I think so.  
Becky: O.K.  
Steve: At the end, rather than just say, "I like my mom because she's fun," you can't disregard the other important stuff in the paper. Go back and go over what you said very briefly.  
Becky: O.K.  
Steve: To remind the reader of all the other reasons.  
Becky: O.K.  
Steve: That way you might be able to find a way to avoid "craziest."  
Becky: Yeah, So what about right up here on the first page, see "Full count"? I don't know if that should be in quotes or if . . . I don't know.  
Steve: Oh, O.K. A baseball term.  
Becky: I couldn't decide, you know sometimes they just assume it. What if he bellows a call, should I have it in quotes?  
Steve: Is he actually saying "Full count"? Is that a direct quote?  
Becky: I don't know. He could have (laughter). Well, he did it both ways.  
Steve: Well, it depends on what the guy actually said. If he shouted "Full count" then it should be a direct quote.  
Becky: Um-hmm.  
Steve: In quotation marks. If not it shouldn't be.  
Becky: But if he bellows and I have "bellows" there, doesn't the reader assume that he said it?  
Steve: Um-hmm.  
Becky: O.K. then I better put it in quotes.  
Steve: You only use quotations marks to mark a direct quote. The exact words that this person used.  
Becky: O.K.  
Steve: I see, that's what you meant. O.K. Yeah, the quotation marks only mark something that you copied down exactly.  
Becky: Um-hmm.

Steve: As it was said, if that was the exact . . if that's exactly what he said.

Becky: So it would be alright if I didn't have quotes then?

Steve: Yeah, I think so.

Becky: O.K. I don't know if there's anything else.

Steve: You have a few little things like, a few other word choices, like "amazingly."

Becky: Um-hmm.

Steve: I don't think that's something you'd find in the dictionary.

Becky: O.K.

Steve: Is this a rough draft?

Becky: Yeah.

Steve: So you can pick those out later? Oh, here, I was a little confused by this, "She doesn't let me get out of control." What did you mean by "out of control"?

Becky: Well, when I have too much homework, I usually start throwing it around or something. I just get upset, so I guess I need to be calmed down or something like that. Should . . . how should I rephrase that?

Steve: I suggest finding something to put there other than "out of control."

Becky: O.K.

Steve: Something that's more descriptive. Out of control can mean so many different things.

Becky: Um-hmm. O.K. Is that all you can think of?

Steve: I think that's enough to allow you to go through and find the other things that we mentioned.

Becky: Yeah.

Steve: Do you have any more questions? Do you have anything that you want to ask me?

Becky: I don't think so. Do I need to fill out a sheet or something to say that I was here or something?

Steve: Oh no. I'll take care of that. I'll send your teacher a note.

Becky: O.K. I didn't know how that worked.

Steve: Yeah, I'll do that. I'll give that to her this week or next week.

Becky: O.K.

## APPENDIX M

## APPLYING GRAMMATICAL PRINCIPLES

Test yourself - help yourself! While student writers can often get by with little knowledge of grammatical terminology, the instructor needs some terms for classifying problems and communicating about them. You can say "these words are out of order" but unless you can show the student the principle, it is impossible for the learner to check similar defects in the future. Using a grammatical term that can be checked in a handbook (either traditional grammar or transformational grammar; the labels for faults are not far different), name in the margin the fault in construction. Then show a possible revision. There is, of course, often more than one way of revision, but there is only one problem in each sentence.

- \_\_\_\_\_ 1. Neither of these things are true in college life.
- \_\_\_\_\_ 2. When she talked to the chairperson, she was very angry.
- \_\_\_\_\_ 3. To become a good soccer player, speed and agility are necessary.
- \_\_\_\_\_ 4. In the Constitution it says that they have the right to levy taxes.
- \_\_\_\_\_ 5. The roses growing in the area where there were also lilacs, azaleas, lilies, and other flowers.
- \_\_\_\_\_ 6. He asked whether I knew the nominee and will he ba a good sheriff.
- \_\_\_\_\_ 7. The family car was in the garage for repairs and Jim picked up his date on a motorcycle.
- \_\_\_\_\_ 8. No matter what you believe, one should always listen to other people.
- \_\_\_\_\_ 9. She was both well-informed and had a keed critical mind.
- \_\_\_\_\_ 10. The pool will be open to members only from Monday to Thursday.



- \_\_\_\_\_ 11. I try always to take comments Betty makes with a grain of salt.
- \_\_\_\_\_ 12. The class was troubled over the test and no one passes.
- \_\_\_\_\_ 13. Daily calls were made to his teacher by him.
- \_\_\_\_\_ 14. To this day, I have no respect or trust in that person.
- \_\_\_\_\_ 15. Oxidation is when a substance is combined with oxygen.
- \_\_\_\_\_ 16. Before condemning a man, his case should be considered carefully.
- \_\_\_\_\_ 17. She is much happier than me.
- \_\_\_\_\_ 18. The most important thing in my freshman year were my new friends.
- \_\_\_\_\_ 19. The mosquitoes are terrible this year, they have hatched because of the late rain.
- \_\_\_\_\_ 20. In the final play she smashed the ball she had defeated the outspoken champion.

II. Try to explain these:

1. A student comes to you, insisting that she is right in using whom rather than who in the following sentence which you have marked on her paper. Explain briefly why the pronoun should be who.

Jill is the person whom we know will be the next swimming champion.

2. A student asks, "Shall I put commas in this sentence or leave them out?"

Men who believe that they are superior to women are labeled chauvinists.

3. Would you mark anything in this sentence?

The counselor helped me to effectively communicate with my parents

4. Under what conditions should this sentence be revised?

Bill likes Mary better than I.

5. Explain why some students might question verb agreement here.

Dickens' father was one of those people who always stay in debt.

6. Would you change the capitalization in this sentence?

When I was a sophomore at an Eastern university, I studied engineering and Russian literature.

7. Which of these sentences do you find acceptable and why?

a. Paula wanted the teacher to think she was an excellent student, as she could have been if she had used it to advantage.

b. Writing impromptu papers causes high anxiety for many writers; it even causes mental blocks.

8. Would you change any pronoun in this sentence? If so, why?

It was her who was elected student council president.

III. Punctuate the following sentences and account grammatically for the punctuation you choose.

1. Womens jobs and childrens rights will be the topics of the conference.
2. Dale Benson one of Professor Brown's history students complained about the writing assignment.
3. Bill is an independent thinker Bob is rather dependent on others George seems to have no mind at all.

4. I can guess rather I think I can what you mean.
5. Although the police arrested Burns Smith was the person they should have detained.

## APPENDIX N

## Partial Transcription of Discussion of the Handbook

Mary: O.K. Suggestions?

Steve: For what?

Mary: For the good of the Handbook?

Steve: For the good of the Handbook. I've mentioned this before but I really think that we should include more information about how to help ESL students.

Mary: O.K. I'm preparing a handout, here's part of it, which will give you a rough idea of what I have and you tell me if you need more. I think I gave a copy of this to Greg and this is being rewritten because part of it is wrong but it will give you an idea of what I am thinking in the way of help. [Appendix K]

Greg: Oh, yeah [reading through it]. Yeah, I think that will work.

Mary: Include that?

Greg: Yeah, I think that would be good.

Mary: Now, I also have some exercises with that. Just simple exercises to show you ways you might be able to help students. There is a handout in the Workshop that explains articles. That would be good to have Xeroxed off and you could give it to the students who seem to need it.

The other thing that causes problems is use of prepositions. There is another handout in the Workshop that shows different ways to use prepositions. That would be good for you to have. It puts prepositions in some sort of context like a time or manner or something so that you can give the students a better idea of when to use them.

Sarah: Yeah, when they ask why do you use this instead of something else.

Mary: Would you like those handouts in the ESL part of the Handbook?

- Steve: Those in combination with this [an explanation of different cultural thought patterns] would be good.
- Mary: O.K. anything else besides articles and prepositions? Verb tenses or something?
- Greg: Yeah, verb tense and subject/verb agreement. That was biggest problem I had the whole semester with one student - subject/verb agreement.
- Mary: Was he Arabic? I have some information I should give you. I should Xerox the article I have about the Arabic language and make it available in the Workshop. The Arabic language talks in aspects. They [Semitic-based languages] don't have tenses necessarily so they can . . . ahh, well where we would have past tense and an interruptive action using an aspect and a tense in the same sentence, they can't do that. They use just the aspect. And there is something about the Oriental paragraph or way of thinking that affects the way they look at verb tenses too, which might be helpful to know.  
Knowing how they [foreign students] think sometimes helps you deal better with their problems. I'll try to get the information I have to you. Should something like that be in the Handbook or just given during a training session?
- Greg: I don't know if we need it in the Handbook.
- Mary: It's just something that if you're working with ESL students it would be handy to know.
- Greg: Yeah.
- Mary: So it could be a handout or just in the files?
- Sarah: Yeah, I think it would be best in the files. It would be nice to have a reference folder for ESL.
- Greg: Yeah.
- (Pause and change of subject.)
- Greg: I just checked some of the things in the book I liked.

- Mary: O.K. I was thinking that as far as the grammar exercises were concerned, they're probably good for when you are going over grammar. Maybe they would be good to use in a training session.
- Sarah: Well, I did some of those and in a way it was good because it made me realize that I can't tell why certain things just don't work. I think it would probably be better if you just started doing them in a training session.
- Mary: O.K. So you can answer them and at the same time discuss them.
- Sarah: I mean sometimes I didn't know the answer to something and I'd go on. It didn't really mean anything 'cause I didn't know the answer.
- Mary: So grammar might be another file folder. Another file folder for training session 2 or training session 1 or something like that.
- Sarah: Yeah, that'd be nice. I mean some of the questions don't have the answers to them, so I don't know if they're correct.
- Mary: O.K. Let's start with this first one, umm. "Opinions About Writing and Teaching Writing," what about that, helpful or not? It says "Please respond to the following, your name and how many years of teaching experience you've had" and all that.
- Greg: I thought we were going to give that to you or Thom.
- Steve: That's what I understood, too. Like I should have mailed this or something.
- Mary: Yeah?
- Greg: I thought it was sort of a job application. You know, we never did anything with it.
- Mary: No. I don't really think it's functional.
- Sarah: I think some of these are things we could talk about, like the second page of "Assumptions and Objectives," that's O.K.
- Mary: One thing about the "Assumptions and Objectives" is it probably gives you a clearer idea of where

you're coming from. It probably helps you to get a better idea of what your ideas are. Should it be in the Handbook or not?

Greg: I think it would be useful.

Mary: O.K. maybe . . . .

Greg: What I would pinpoint getting rid of are the rules of grammar and grammar exercises and all that stuff.

Steve: We never discussed them.

Greg: And I found I couldn't answer most of them. I went through them all and I got, like, half.

Sarah: I got one answer. Number one, I got.

Steve: Someone else had written the answers in my book.

Mary: Well that was handy! The one I think might be the most useful is the one that makes you explain. You know, try to explain why you chose the answer you did.

Steve: We end up doing a lot of that anyway.

(Pause and change of subject.)

Mary: All right. Conference material. Did you find the conference material effective? Part of this material can be eliminated by using our video tape.

Maybe a general layout of one of the conference models. After that I think they're going to see, in the video, four different tutors and slightly different circumstances.

Sarah: It may be all me.

Mary: (Laughs) Steve's sitting back, then sitting forward. (More laughter)

Steve: I think it might be more helpful if you emphasize writing is a process and use the same sort of terminology and language that's used in the English 1 classrooms.

Mary: O.K.

Steve: Do you understand? For instance, talk about prewriting and rewriting and that sort of stuff.

Sarah: I wish there was a more consistent system for explaining what a conference is and the different . . . . I mean, as far as the writing process itself, it's a lot of . . . .

Greg: Yeah. It's a lot of the same thing, just using different words .

Mary: What about including Murray's composing skills?

Sarah: The one that's in the office right now?

Mary: Yeah. That's the one I mean, yes.

Sarah: I mean, like each of them [different theories] tells the same thing a little bit different, I mean, they say the same things in different ways. I wish there was just a way that you could start with the process and then use those same terms that you used in the first, you know. You'd have an outline and then elaborate on all the terms and later you would just need to reemphasize them. It looks like we're looking at three different ways to say the same thing here and none of them are really that elaborate.

Mary: Would Murray help?

Greg: You bet!

Steve: Sure!

Sarah: I read that at home all the time.

Mary: Another thing I was wondering about is getting something just for the introduction to this [Handbook]. Maybe some quotes of what different writers say about writing, then putting it somewhere in here. Or I even thought about trying to get some cartoons.

Sarah: Ohh, I don't know, this is really stupid, but I think just to make it . . . all the stuff that was put in by us, or even by you and Thom, or whoever else . . . you know, something to make it more complete; to make you feel like you're reading a . . . .

Steve: Like page numbers! (Laughter)



Sarah: Yeah, page numbers, or even the same type so it seems like you're reading a complete thing.

Greg: Yeah! This [Handbook] seems like it was kinda pieced together.

Mary: Yeah. This little book is so nice [Reigstad's Training Tutors for Writing Conferences]. This is put out by Reigstad and it's used at the University of Pennsylvania and stuff and it's a tutoring handbook and it's great. The first part of it is theory and research, which you could read or not read, but it gives you some good background in what it [tutoring] is all about. Then it goes through working one on one, and gives you some ideas for beginning, you know, how to work with students when they are inventing and stuff.

He's [Reigstad] the one that has the "higher order and lower order of concerns" that shows what to look at first in a paper. This would be for your own reference.

Sarah: You gave us that. That [a handout explaining the "higher and lower order concerns"] was great to have before we started. Just to refer to sometimes when you don't know what to hit on at first.

Greg: Would it be possible to get some of those [Reigstad's Handbooks] for all the tutors? Then we'd get some background probably.

Mary: Oh, I suppose, yeah. I would just order this from NCTE. I've gone kinda by his ideas. See he talks about the tutoring process, the student centered, the um collaborative option and the teacher centered, and it gives you some examples, which is kind of what I did on that 'cause I took the idea from here. Then he had the training schedule set-up, which might be good. So, yeah, I'll check with Thom. It might be good to have.

Sarah: If everything you put in here or everything that we put in from the Writing Workshop office is in the same place or type . . . or does that sound kinda strange? So we know what is interspersed with actual memos from the Workshop. You know, actual examples, just so there's rhyme or reason to the Handbook.

- Mary: Yeah, um-huh. I know what you mean. That's why seeing something like this [Reigstad's Handbook] is such a help because you do get a sense of consistency.
- Greg: There's probably some specific order to follow for our Workshop and the sample tutoring session you gave us [a handout]. Well, I thought that was pretty helpful. You know exactly what you need to do, like to remind you to have them fill in the "drop-in" form first or whatever, and to remind you to write a letter to the teacher afterwards and that along with the Murray Process would be helpful.
- Mary: That in the Handbook? O.K. Well, then I was wondering about this thing that you have not seen yet. It's the one from Steven North, who wrote out "What a Tutor Can Do During Different Parts of the Process." A copy of this, maybe?
- Sarah: I did see that. That was on the wall in the office. That would be helpful, too.
- Mary: Include that, ah, before the sample tutoring session? Oh, and include the letter.
- Steve: What letter?
- Mary: The English 15 letter.
- Steve: That should have to be included.
- Mary: Just a second. I think there probably should be a section for English 15. You'd have a sample syllabus, the letter, and we might figure out some way of working out an evaluation or something.  
I don't see any point in having anything about diagnostic essays in here. No one gives them any more.
- Sarah: Diagnostic?
- Mary: Where you ask somebody to write, then you give four or five topics and ask them to write an essay.
- Sarah: Oh. No. Well, did I tell you that last semester I had to go into a Poly Sci 1 class and talk about how to write essay exams?

Mary: No.

Sarah: That was when Thom made me call all the teachers and ask them if they wanted anything from the Workshop and some of them called back if they did.

Mary: We have a handout.

Sarah: Yeah, I used the handout, but it wasn't all that helpful for an oral presentation so I made one up but I don't know where it is. I probably could find it. I looked in all the books and I found sections in all the books.

Mary: O.K. Drop-in visits . . . and Preliminary Questionnaire.

Steve: Are these even available in the Workshop office?

Greg: It's pretty much been replaced by the other one.

Steve: The Preliminary Questionnaire might have value for English 15. You'd get a feel for what the English 15 has done before.

It probably doesn't have to be a questionnaire; it could just be suggestions, things to talk about. A questionnaire might be too personal for English 15 students.

Maybe things to think about and things to ask about when you decide what sorts of activities you need to do.

Mary: O.K. Yeah. A guide for the tutor but not necessarily to be filled out.

Steve: I think it would be more important if you'd also give some suggestions for things that we should be reporting back to class [teachers].

Sarah: That's true.

Steve: Do you report that the student was surly, didn't really want to be here? Do you report that he's wonderful and doesn't need any help?

Sarah: You could use as a sample one that was already filled in. Just so we had an idea.

Mary: Maybe two, one for a student with a negative attitude and one where you had some positive rapport. Or, one for the student who didn't

need any help and one where you recommended the student return for follow-up visits.

Alright, now we've come up to essays [essays from former tutors].

Sarah: That's what I read first. I read all the essays.

Mary: I think it would be really very helpful to get essays from you three because you're going to be the three on the tape, and I think that will give a consistency to it. Seeing yourself on tape probably was a learning experience, was it helpful? It is going to be my recommendation that they do it for all the tutors as they come.  
Alright, now about articles.

Greg: There were only two that I thought were really that helpful - "The Writing Conference: Foundation" and "Diagnosing Writing Problems." I thought they [the other articles] were repetitive. I mean, a lot of these things just say the same thing in a different way. Some say it better than others.

I thought there were some other ones that we could include here. Some of the ones you gave us. I wrote down essays by other people. "The Composing Process," "Tips for Self-Directed Revising," "Basic Tutoring Styles," "General Tips for New Tutors," "Sample Tutoring Session," and "Letter to New Tutors."

Sarah: I have one in the desk called "Strategies For Use in One to One Conference." I don't know if you gave it to me, or if I got it from Thom in another class.

Steve: There's another one that Thom gave us, I think he gave it to us, that dealt with the theory of the Writing Workshop.

Sarah: "A Counseling Approach To Writing Workshop"?

Steve: Yeah, that one.

Sarah: It's from that newsletter [Writing Lab Newsletter]. That newsletter was really good. It was in there [the Workshop office] a lot.

Mary: What about "The Writing Conference: A One to One Conversation"?

- Steve: It was thorough but I wonder if it's more than most people really want?
- Mary: Well, I wondered if we couldn't cover the same thing with a shorter article.
- Sarah: I would think so 'cause I didn't finish it. I mean look at how long it is. I think if you had said read it, O.K., but we didn't really discuss it. I don't really remember you saying that.
- Mary: I don't think I said that about very many of them, [the articles] actually. "Diagnosis For Teaching One to One"?
- Sarah: I think that just a general suggestion that . . . if you said "Read this for next time and we will talk about it" would help, but when you handed something to us when it was really busy or something, I just had a tendency to say "Well, when I get time . . ."
- Mary: Which didn't happen. You would have read it? Yes, that's one of the things I would do differently. Also I would ask for more writing.
- I would ask for responses on some of the material.
- Sarah: Insist?!!
- Mary: Insist? Yes, insist that more writing be done. I gave you this article "Is Gentran Taking the Peer Out of Peer Tutor?" Did you find it helpful?
- Sarah: I read that. Well, just because it was a Writing Lab Newsletter article, and it wasn't just something to teach.
- Mary: So far we've discussed, I think, three articles. Do you think we need more than that?
- Steve: I don't think so, and I think we need to be careful that they don't cover the same ground. I got tired of reading articles where you were reading the same things.
- Sarah: I think if you started with three really good articles in the Handbook and then you handed out more articles directly related to questions that we asked, that would be good.

Mary: For instance, if we talked about revising then I would give you a revising handout or an article about revising as the sessions develop.

Sarah: Or maybe you can anticipate questions coming up before we have a meeting and give us the prints or stuff.

Mary: O.K. Instead of putting it in a Handbook so that you have to try and sort everything all at once, do it that way. That way, we have a real programmed training schedule so that you know what's coming and you would be prepared for these things as they happen.

Sarah: Well, a lot of things don't make sense unless you've experienced a month or so of tutoring. I mean, it's good to know, but you can't anticipate what is going to happen.

Mary: O.K. Would it help if you had a schedule of the training sessions - like a syllabus of what the training schedule or what the meetings would be? Like at the first training session we're going to try and cover this; the second training session we're going to try to cover this and so forth. Would something like that help you?

Steve: As long as it wouldn't become too restrictive.

Mary: I think you're right, Steve, because you can't benefit if it is too restrictive. You've got to have the conversation, the give and take, to meet the problems as they come up. Maybe just as a guide so that you would know that you weren't going to have to talk about grammar every meeting. You might address it one time or revising one time. But you might have to talk about specific problems that have come up during a tutoring session or during a training session four weeks before they're down on the syllabus. So just a guide so that you would be aware of some of the things that would be discussed, would that be helpful?

Sarah: That would be nice.

Mary: A sample training syllabus, that way we could regulate the handouts fairly easily. What about a sample syllabus for E. 15, will that help you at all? At least you would have a beginning.

Greg: Yeah, that helps.

Steve: Yeah, it helps.

Mary: O.K. "Basic Tutoring Styles" can be included, right? Now, I guess that leads us down to sample papers. Anything I've left out?

Greg: Yeah, well these are some of the small things or ideas that I thought might be handy. I think we might have talked about one or two already.

Steve: There is no introduction to the whole thing [the Handbook]. There is no statement of purpose for the Workshop.

Greg: Yeah, they just kinda throw it at you.

Steve: It would just help to explain the theory of the Workshop.

Greg: Yeah, that would be nice. That would be a good idea; we could try that.

Sarah: Maybe you ought to put a cartoon in here or something.

Steve: Because there is no introduction.

Mary: O.K. A letter of introduction. We talked about the sample tutoring session, that would be good to have in there?

Greg: Yeah. Maybe some of these could be combined [General Tips and Letter to New Tutors] into one thing cause a lot of them talk about similar things, but each talks about things that the other one doesn't.

Mary: So we'll combine the letter and the General Tips.

Greg: I also thought somewhere in the Workshop or in the Handbook, or just in a file, there should be some information on business writing. I don't know anything about business writing.

Sarah: Yeah, see I haven't really helped some students. I had all those people that were referred here, so I talked to Thom and he had a little session with Cliff and I, maybe it was just me, but he gave us a Handbook and a bunch of stuff, how to

write a resumé, how to write a cover letter, and some sample cover letters and stuff.

Mary: Would it be appropriate to have this in a file along with some ESL stuff?

Sarah: It is so specific, maybe if you made a file and said these files are available for ESL and business writing.

Mary: Another thing I wanted to ask about is in the back of this Handbook, we have samples of exercises and stuff. Do you like that?

Greg: Well, I think maybe instead of using examples maybe you could list some of the different things that are there. We don't really need to see what they are but just say they deal with punctuation and certain things.

Sarah: Like the index in the front of the Workshop file book.

Greg: Yeah, but then also include stuff like the ESL and business writing and proofreading and all the other stuff.

Sarah: Also put down that there are syllabi from every English 1 class.

Mary: Yeah, that should go on that sheet that tells what's in the file. What about a separate folder for studying for and taking essay exams? We do have several of those handouts along with one from the law school. What about sample papers?

Steve: We never talked about those.

Mary: Well, I gave you other papers though, instead of these. Is it handier to just give you separate papers or would it be handier to have things in the Handbook?

Sarah: If you could find papers that are really representative. I think some of these are. What I think is important is that we do discuss them; that we understand why they're in here.

Mary: I have a sample research paper that I want to include in this because it's a classic.



Sarah: It's probably mine.

Mary: No, no. It was a student I had a while ago. I think I've shown it to you and we may have gone through it.

Sarah: Yeah, we did. We did.

Mary: How about samples of some papers that I have from foreign students that simply lack focus? Or the one student from music or other papers that are poorly written?

Greg: Oh yeah.

Mary: In here or in a separate file?

Sarah: I think in here. We ought to have a couple at least. I mean, I'm going on the assumption that this [Handbook] is what you get in the spring, or whatever, to look at over the summer.

Greg: So you'll know what you're encountering. Yeah, include some papers.

Mary: Is there anything else you can think of?

Greg: There are certain things that I think are important. I made a list for you.

Steve: Something we talked about while you were on the phone is that there was no introduction to the book; no statement of the Workshop's purpose; what are we here for; what are we doing?

Sarah: Yeah. Where's our thesis statement?

Mary: (Laughing) Do you really want to be here?

Sarah: You could do something fun for the beginning.

Mary: I thought some about writing an introduction or having some cartoons or stuff for a beginning. I've written a philosophy for the Workshop but it kinda restates some things that are in the letter.

Greg: Thom gave something to us about . . . .

Steve: Yeah, the "Tutees Guide to . . . ."

Greg: Yeah, the "Tutees Guide to How to Run a Tutoring Session."

Mary: Oh, that would be good. Sort of like a job description?

Sarah: It was funny.

Greg: Yeah, like "show up 20 minutes late."

Steve: "Never bring a pencil".

Mary: That was in one of the Writing Lab Newsletters wasn't it?

Steve: The Tutors Corner column, I think.

Greg: It might be better to index this [Handbook] too. It's hard to find things.

Mary: You mean as in a "Table of Contents" or something like that? I'd dearly love to see our Handbook printed like this one [Reigstad's, Training Tutors for Writing Conferences]. You'd have everything right here.

Greg: I'd really like to have one of those for myself if you don't get one for everybody. Is there some way we could get them?

Mary: I'll see. Copies for you guys or at least the Workshop office. The other thing we don't have in the Workshop is, amazingly, an MLA.

Steve: You have one in your office.

Greg: Oh, I have one.

Mary: This [Reigstad's Handbook] is what I would really like to see our Handbook look like as a finished product.

Greg: Yeah. That would be good.

Mary: 'Cause I think this looks so professional and everything is all set down.

And we need an MLA and we also need whatever it is they use in Sociology and Psychology.

Steve: The APA.

Mary: The APA, O.K.

Greg & Steve: You gonna get that? For the Workshop?

Mary: I'd like to. If you three think of anything  
else, unless you decide not to think about this  
[the Handbook] at all, let me know.  
Thanks for coming.

## APPENDIX O

## EVALUATION OF TRAINING

## Partial transcription of the last training session

- Mary: This meeting is to get your input about how you think the training sessions went. I realize you don't have anything to compare it with, you can only be trained once, but just any input you have about anything you think should be changed, stressed . . . or anything you feel about the training sessions or meetings we have had.
- Greg: You said for next semester or next year you're thinking about having the videotaped sessions for people to look at. I think that would be a really good idea.
- Mary: I'm going to count on all of you to help me set up the videotaping.
- Greg: Sure.
- Mary: O.K. It would be nice if we could do the taping with a new tutor, or with new students.
- Greg: They might not appreciate it.
- Steve: No.
- Mary: True. We might have to do it with students who have been in before.  
O.K. I'd like to get at least one session if possible, maybe two, so we could get two different tutoring styles.
- Greg: O.K. The demonstrations [demonstrations of typical tutoring sessions by experienced tutors and completed during the first training session] seemed a little artificial. I mean, we really didn't get much out of it.
- Mary: Yeah, that and I think real situations [from the videotape] would be better.
- Sarah: It helped me a little bit because I had absolutely no idea of what . . . I mean just the little basics about how start out . . . you know, doing things like reading papers out loud so you'll pick up things you didn't get before. Little technical things.

Mary: On a videotape, I think, you'll be able to see just how much body language makes a difference. Just the way you sit, or the student sits, or the way you approach the student; whether or not you're just fine or kinda relaxed, or whether you're already involved in something and you can't always pick up on something right away.  
O.K. Any thing else?

Steve: Oh, I mentioned this to you earlier that I would have appreciated more help with understanding how to deal with ESL students. How do I explain when to use "the" or any article for that matter.

Mary: That's one thing I'm going to try to fix a handout for. You remember at the first of the year I gave you some suggestions about typical problems you can expect to see? I'll work on that and articles because we may have more foreign students next semester.

Sarah: Try to explain why you use this article instead of that article. I just focus on telling them I understand 'cause they always apologize. "Oh, I'm sorry, I didn't mean to" like that. You know, I just explain to them that I understand why they have difficulty. They apologize for putting in the wrong prepositions, too.

Mary: That's the other big problem - prepositions. Haven't you found that?

Steve: Oh, very much.

Mary: Yeah, and that I can't explain because there's no rhyme or reason to the real meaning of or the use of prepositions.

Steve & Sarah: Umm-huh.

Greg: I also found a lot of trouble with subject/verb agreement.

Steve: Is proofreading a different process for someone who is thinking in a different language? In another language?

Mary: I hadn't even thought about it, Steve. I don't know. It could be. Because sometimes, especially with more basic foreign students, they translate first. They read in English then

they translate into their native language so they can understand it. They go through such a lengthy process that reading is slow. If they read the paper from the bottom of the page, then each sentence is isolated and that may be easier. It might be worth a try.

Sarah: It scares me to use that [method] because it always seems like we're stressing each sentence. I know you want to do it for grammatical reasons, but most of the problems they [foreign students] have are that sentences don't flow together. They don't always go with each other.

Mary: I think you should deal with that first. Deal with that and only when you're trying to deal with the polishing in the paper use backward reading. Yeah, proofreading would be the last thing that you would do. You know, deal with the flow first, the way it goes together and then when you find subjects and verbs are not agreeing, deal with that. And I know what you mean, sometimes I've found that foreign students don't know for sure where to break a paragraph. They'll have a full page with only one or two paragraphs breaks when they need more.

Is that all? You can't think of anything else?

Sarah: I think tutoring is just one of those things that is really hard to explain. You just have to learn as you go along. Nothing is a substitute for that.

Mary: That's true. Does it help having someone around whom you can ask questions of? Good. O.K. I will be keeping in touch with you all through next week. If you think of anything, anything, let me know. The first training session, way back in August, was long and intense, did you get enough or too much? That was about three hours of talking about what you were going to be doing this semester.

Greg: We talked about a lot, but even after seeing the demonstration, I still wasn't quite sure what I was doing, or exactly what I would be doing. You know, I didn't know what kind of stuff we'd be doing with the students' papers and that sort of thing. I just felt like I was kinda lost.

- Mary: Well, that's where I think the videotaped sessions might help.
- Sarah: Yeah, I think it would be neat to see them even now because I don't really know how you two [Greg and Steve] do your sessions - if you do them alike or like I do or what.
- Mary: You can pick up pointers, I think, from watching each other. This is one of the things I would suggest to you, if you're all agreeable, sit in on each other's sessions sometime when you don't have a student. It's going to be enlightening. Just take a few minutes to sit in. If you have a student that is particularly difficult, you know that's not cooperative or is uncomfortable with it, then don't do it, but it's real easy for us, for me anyway, to slip in here [the Workshop] and at least hear part of a tutoring session. By the same token, even if you just sit outside in the hall taking notes, you can hear a lot. The tutor will know but the student doesn't necessarily have to know. I think you can pick up a lot from each other's styles that way.
- Greg: I think that's a good idea. It's probably easy for us to do a couple of things well and a couple of things not so well.
- Mary. And you do things differently. You may find something that's working for someone that you'd like to try. When I was kind of overseeing the undergraduate tutors I had to give them written evaluations so I had to deliberately sit in on a session and I learned a lot. Just the same way as you learn a lot as you read students' papers. That's one thing I would suggest for the coming year. . . that you sit in on each other's sessions.
- It's been a good semester. Keep in touch. Thanks for coming.